

Wisconsin Architect



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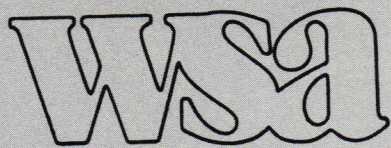
As part of NML's rebuilding program, Honeywell Commercial Division has installed a pneumatic temperature control system, monitored by a Delta integrated building management system. The 2800-point Delta system not only helps assure the comfort of Northwestern Mutual employees, it also provides a number of computerized energy management programs, card access control, electronic security, fire/smoke management and a variety of information outputs. All programming is in special user-friendly software, easily assessable to lay operating personnel for revision or reprogramming. And as part of NML's continuing renewal program, we soon hope to be adding more energy management capabilities as well as an automated data retrieval system to aid in energy performance analysis.

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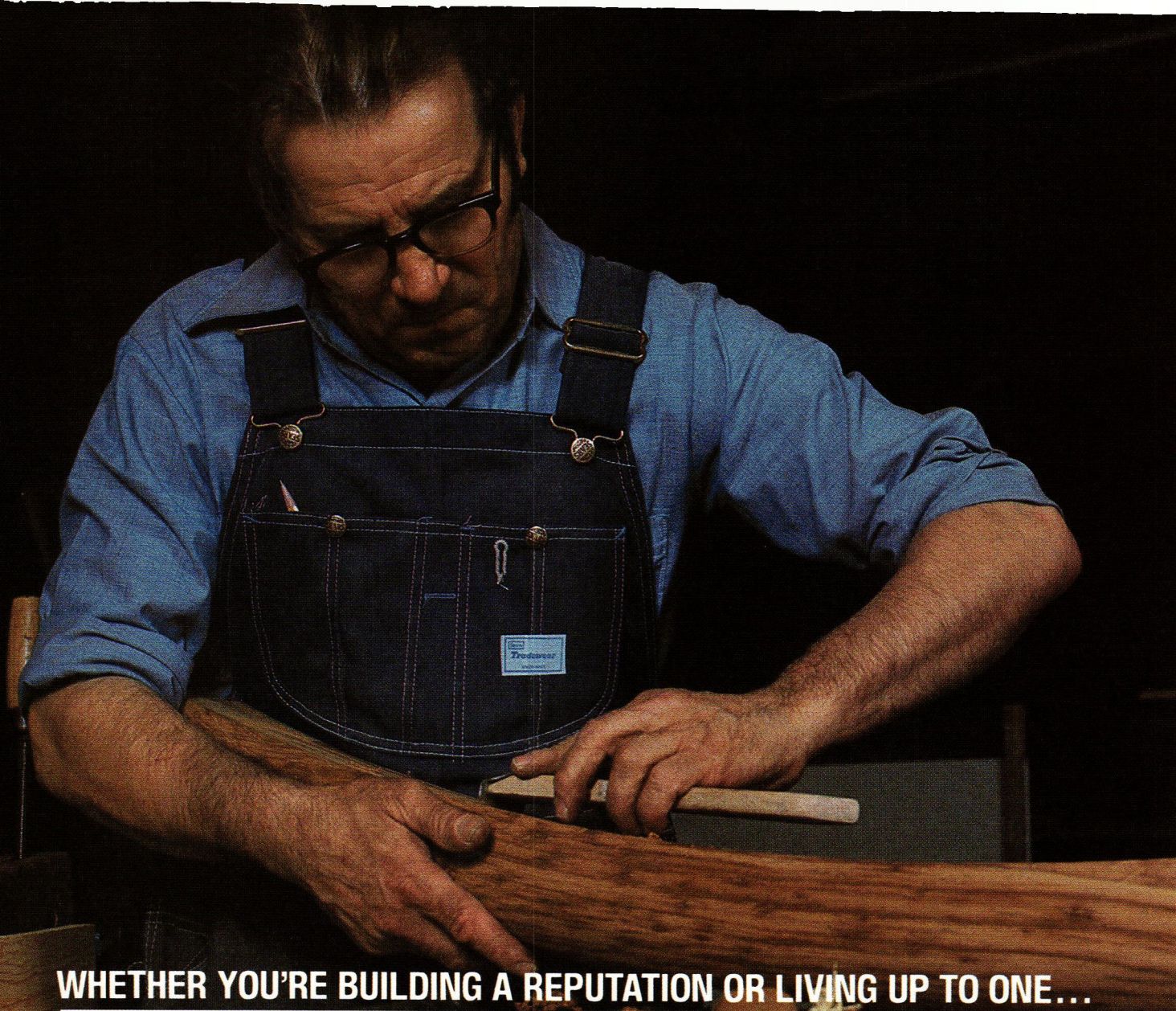
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The Beat Goes On

The minutes of the regular meeting of the ABC public entity board included the following:

Mr. Savabuck, chairman of the buildings and grounds committee, reported that he and the other four members of the committee (none of whom have any particular insight into the design and construction process) had met on April 1 and interviewed six consultants interested in conducting a study of ABC's facility needs. Each firm was given 45 minutes to make a presentation and 15 minutes were devoted to the standard inane questions. Bids were requested and supplied, **ranging from \$2,000 to \$30,000**. Mr. Savabuck indicated that it was the consensus of the committee that the projects should be awarded to the **low**

bidder. Mrs. Smart, one of the Board members not on the buildings and grounds committee, naively suggested that perhaps the consultants have varying ideas as to the scope of their responsibility for the proposed study. This silly suggestion was denied by the chairman of the building and grounds committee who simply stated that this differentiation was primarily that ABC was in a buyer's market. The motion to hire the firm of Low and Bid, S.C. carried unanimously.

Fact or fiction? Does the above situation come closer to the truth than many will admit?

It is naive to deny that marketing is a name of the game . . . but at what cost?

Times change, marketing methods change, ethics change, fee structures change, . . . the beat goes on. With this change, architects must change. Shouldn't this change have some structure? Are we our worst enemies? Are we slowly and painfully killing ourselves off?

It would be one thing if all architects were clipping coupons, driving exotic sports cars, wintering in the Caribbean, and, in short, making a pile of money. Nothing could be further from the truth.

Architecture is a necessary and vital cog in the continued growth and progress of our civilization. It appears clear that the greatest threat against its continued creative existence is from within . . . not from without.

WSA Goes Public

"The Climate is Right For Solutions That Save!" is the theme of a number of Public Service Announcements (PSA's) being produced and distributed by the WSA.

In an effort to respond to the continued indication by WSA members that "the public doesn't understand us," the WSA has prepared a number of PSA's scheduled to be distributed to radio stations throughout Wisconsin in the coming weeks. This distribution will cover the six major markets within the state: Milwaukee, Green Bay, Madison, Eau Claire, La Crosse, and Wausau/Stevens Point.

The underlying purpose of this first set of PSA's will be to provide a target audience of consumers with tips and information regarding areas in which they can obtain energy savings. All announcements will credit the wisconsin architect/december, 1982

Wisconsin Society of Architects. The immediate goal is to provide public education and awareness regarding the scope and competence of Wisconsin architects in matters pertaining to energy. The long term goal of the WSA in using PSA's will be to educate the general public on the scope and competence of Wisconsin architects.

Wayne Spangler, AIA, is chairman of the committee responsible for initiating these PSA's. According to Spangler, it is the intention of this committee to utilize this first set of PSA's as a springboard toward producing further media messages which will better define who architects are and the scope of their professional expertise. The committee chose PSA's as a conduit because of their relatively small cost as compared to commercial advertisements.

Radio stations slated to receive the first mailing of these PSA's include:

MADISON: WISM-AM/FM, WERU-AM, WLVE-FM, WIBA-AM
MILWAUKEE: WBCS-FM, WTMJ-AM, WISN-AM, WOKY-AM
GREEN BAY: WGEE-AM, WDUZ-FM/AM, WNFL-AM
EAU CLAIRE: WAXX-FM, WBIZ-FM, WEAQ-AM, WIAL-FM
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WSA members are encouraged to listen for the broadcast of these announcements on the stations listed above. Additionally, should you have a contact with any other radio station and wish to solicit their broadcasting of these PSA's, contact Eric at the WSA office to obtain further background information and copies of the tapes.

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Northwestern Mutual Place: Home Office Expansion Features Restored Landmark

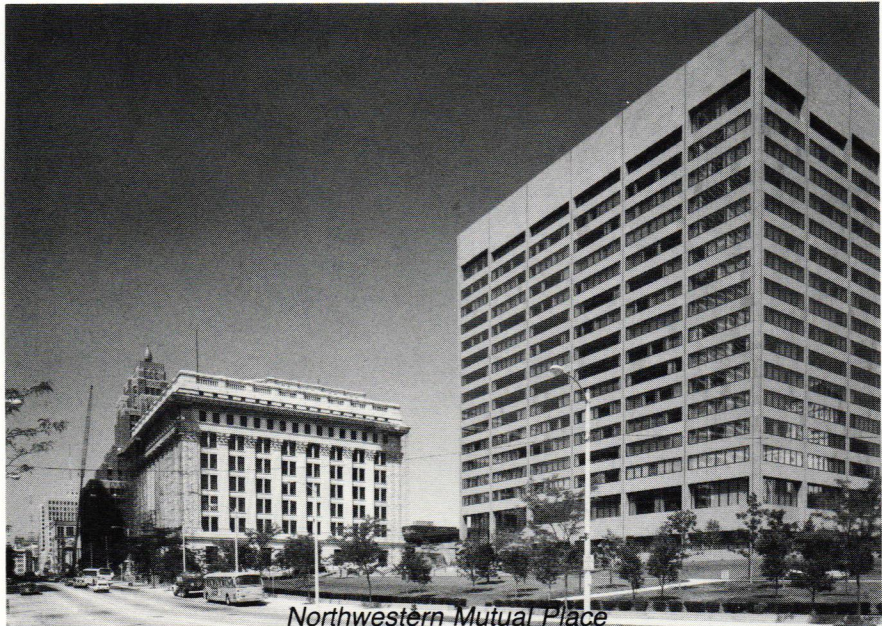
When Northwestern Mutual Life Insurance Company in Milwaukee held dedication ceremonies for Northwestern Mutual Place this past July, it proudly called attention to a Home Office complex that is a sensitive yet striking combination of old and new, tradition and innovation, that will serve the needs of the company — the ninth largest nationally in the insurance field — until the 21st century.

Northwestern Mutual Place incorporates both renovation and restoration of an existing structure, compatible new architectural design, urban design and landscape architecture that provides an appropriate setting, and an imaginative yet very practical solution to internal circulation, communication and security.

Nearly a decade ago, Northwestern Mutual management realized that its Home Office employees couldn't squeeze into existing office space much longer, and it had to deal with the need for expansion. They also wanted to develop the company's property on East Wisconsin Avenue in a manner that would serve the best interests of both the company and the city.

After a thorough evaluation of alternatives, led by the company's Building Advisory Committee, Northwestern concluded that the best solution was to:

- 1) retain its landmark 1912 Neo-classical headquarters building
- 2) build a new, mid-rise structure with flexible floor plan to the east of the existing building
- 3) demolish a 1930s-vintage building that abutted the older structure
- 4) add a much-needed parking facility



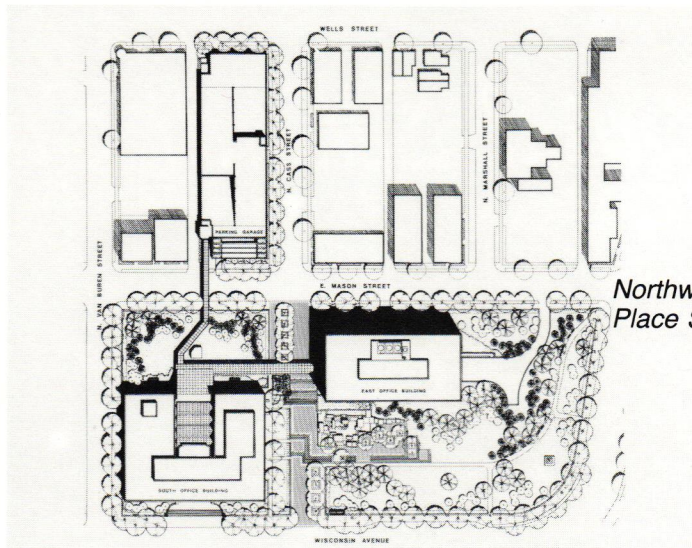
Northwestern Mutual Place

5) link the buildings with a system of enclosed concourses that would provide all-weather protection and security

6) construct an atrium on the north side of the 1912 building to create a focal point for the entire complex.

Further, carefully designed outdoor spaces were considered an important aspect of the undertaking, for the contribution they would make to the working environment of Northwestern employees and to the urban environment of the city as a whole.

The design team for the project was Joint Venture Architects (JVA), an association of two multidisciplinary design firms: Boston-based Sasaski Associates, Inc., who had helped with the earlier evaluation of alternatives, and Swanke Hayden Connell Architects, of New York City. Professional staff from the two firms, working in tandem, carried out all interior design, architecture, landscape architecture and urban design work on the project, and directed the work of all project consultants.



Northwestern Mutual Place Site Plan



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Majestic Theatre, Dallas, Texas: The Oglesby Group, Inc., Architects
The Greenhouse, The American Club, Kohler, Wisconsin: W. C. Weeks, Inc., Architects
Marble Collegiate Church, New York City: (Dr. Norman Vincent Peale)
Paramount Theatre, Montgomery, Alabama
The Crystal Gallery, Detroit Institute of Arts, Detroit, Michigan: John Hilberry & Associates, Inc., Architects

Each of the elements of Northwestern Mutual Place has design features that contribute to the special overall quality of this group of buildings.

The landmark South Building, the 8-story granite headquarters building, has been totally renovated to house executive offices, a learning center, staff departments, television studio, law library, guest dining rooms, and an employee cafeteria seating 644 persons. All executive spaces have been completely retored, including wood-paneled offices, marble hallways, ornate plaster work, bronze lighting fixtures, and double bronze drinking fountains. Facade restoration has also been carried out, with the last piece of the work which includes repair of the massive 7-foot cornice, scheduled for 1983 completion.

The new East Building, 16 stories high and faced in carnelian granite, was consciously constructed to be a "background" building to the South building. Designed for maximum flexibility and efficiency, the 500,000 square foot structure houses 1,700 employees, with three floors of rental space available for future company growth. General offices use open office landscape furniture systems.

Activities accommodated in the building include the computer facility, health clinic, and central service and record processing functions. A two-story lobby overlooks the adjacent outdoor plaza and fountain and features a monumental granite stairway, escalators and plantings. Materials such as polished granite, glass, bronze and brass — not to mention leather-lined elevators — make this a fitting companion to the elegant South Building.

Two operations floors are also located in the basement of the demolished structure, to the north of the South building.

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Northwestern Mutual Place South Building Lobby



Northwestern Mutual Place South Building — Board Room



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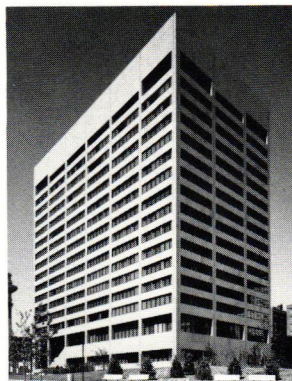
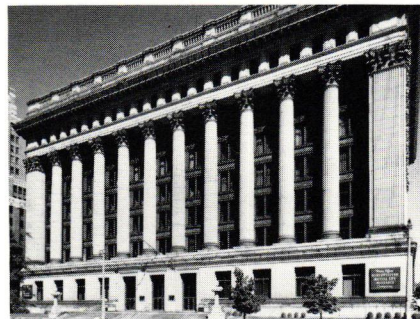
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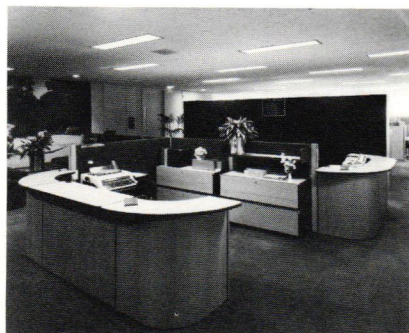


The six-story atrium that encloses the U-shaped north facade of the South Building offers a dramatic contrast to the older structure. It links all buildings in the complex, and serves as the focus for employee activity. The glass and aluminum enclosure, supported by a tubular steel frame, features 28-foot-high ficus trees and other plant materials, a round reflecting pool, carnelian granite planters and benches, and an employees information center. Employees in the cafeteria enjoy views into the atrium. Second- and third-story bridges link the wings of the South building, while pairs of escalators connect the first, second and third levels.

The main concourse links the atrium and South building with the East building at the second level. Some 260 feet long and 22 feet wide, the concourse is fully heated and ventilated. A second concourse joins the parking garage to the atrium.

The 735-car parking garage, with six levels, is a double helix ramped, post-tensioned poured-in-place concrete structure. The facility is faced with precast concrete panels with exposed granite aggregate to match the East building exterior. The south end of the garage is terraced and heavily planted for an attractive view from the other buildings and spaces.

Northwestern Mutual Place East Building Offices



wisconsin architect/december, 1982

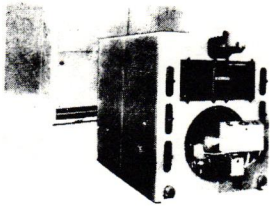


Northwestern Mutual Place East Building Lobby



Northwestern Mutual Place Atrium

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Interior view of the courtyard.

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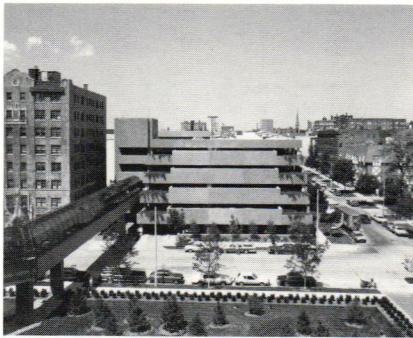
Skylight structures from Super Sky tie the Northwestern Mutual Life Insurance Company's complex together and make it work... beautifully.



Exterior view of the courtyard and elevated passageways.



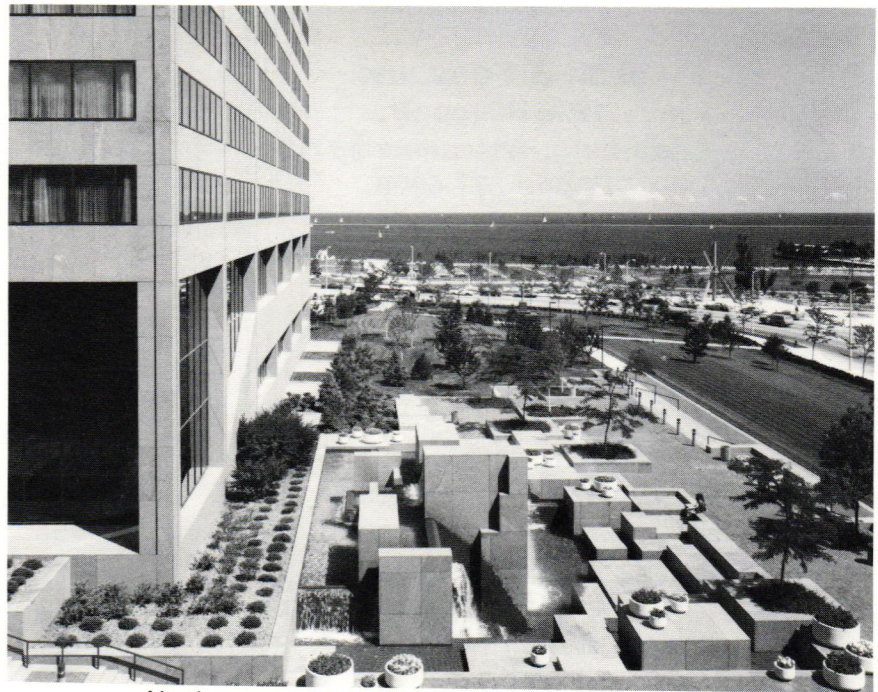
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Northwestern Mutual Place Parking Garage

The outdoor spaces of Northwestern Mutual Place offer a variety of settings for public enjoyment and a variety of views for employees from within the buildings. The large multi-level plaza to the south and east of the building features a granite waterfall fountain and reflecting pool, and a variety of plantings. It opens into an extensive lawn area with benches and curving pathways and a vista to nearby Lake Michigan. A smaller urban plaza to the north of the South building provides an intimate park-like view from within the atrium.

An extensive art program is integral to Northwestern Mutual Place. Existing stained glass windows in the South building were cleaned and repaired, and new ones depicting the evolution of column and capital forms were designed and installed in the stairway windows overlooking the atrium. Ten photomurals, each eight feet high and illustrating natural themes from the Milwaukee area, have been installed along the central corridors of the East building. A Corinthian pilaster capital removed from the demolished building is featured in the lobby of the East building. Additional paintings, photos, sculpture, tapestries, and artifacts are displayed throughout the complex.



Northwestern Mutual Place Plaza and Fountain



Northwestern Mutual Place New Stained Glass Windows, South Building

Besides making an important contribution to the quality of the surrounding commercial district, the project's impact has spread to the lakefront of nearby Lake Michigan. The City of Milwaukee worked with Northwestern to create a tax increment financing district that allows the company's property taxes to be applied directly to the design (being carried out by Sasaki Associ-

ates) and construction of lakefront parks that will significantly improve pedestrian access and amenities along the waterfront and encourage redevelopment of adjacent downtown properties.

Now that it's all completed, Northwestern Mutual Place is clearly an asset to the company and to the City of Milwaukee.



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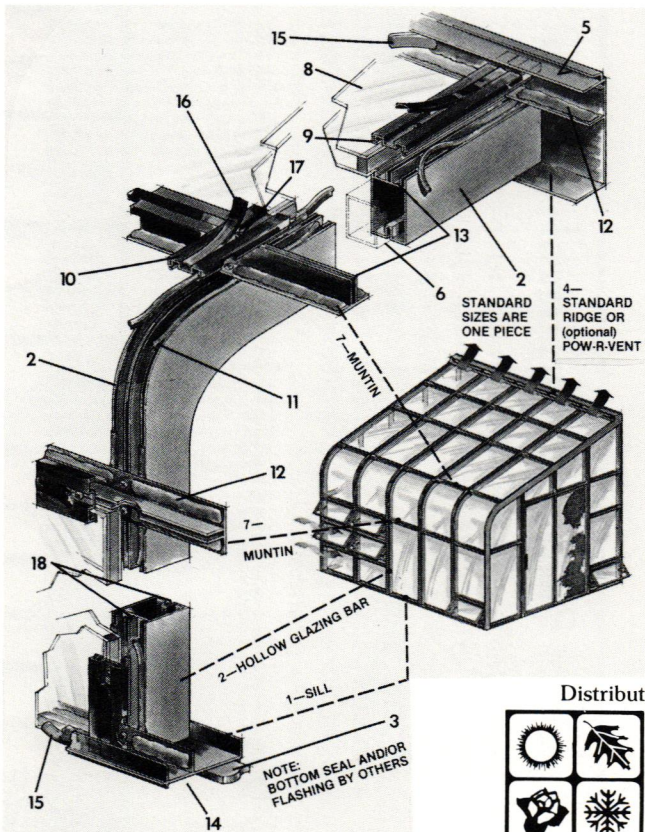
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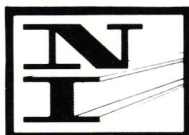
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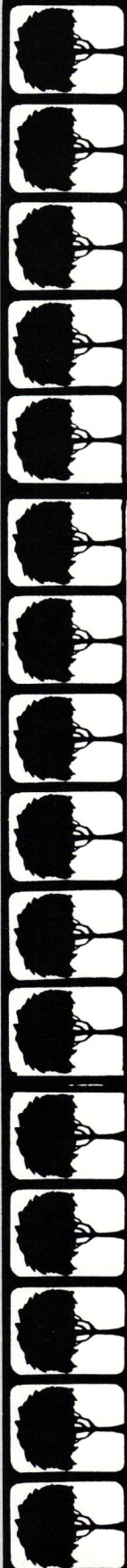
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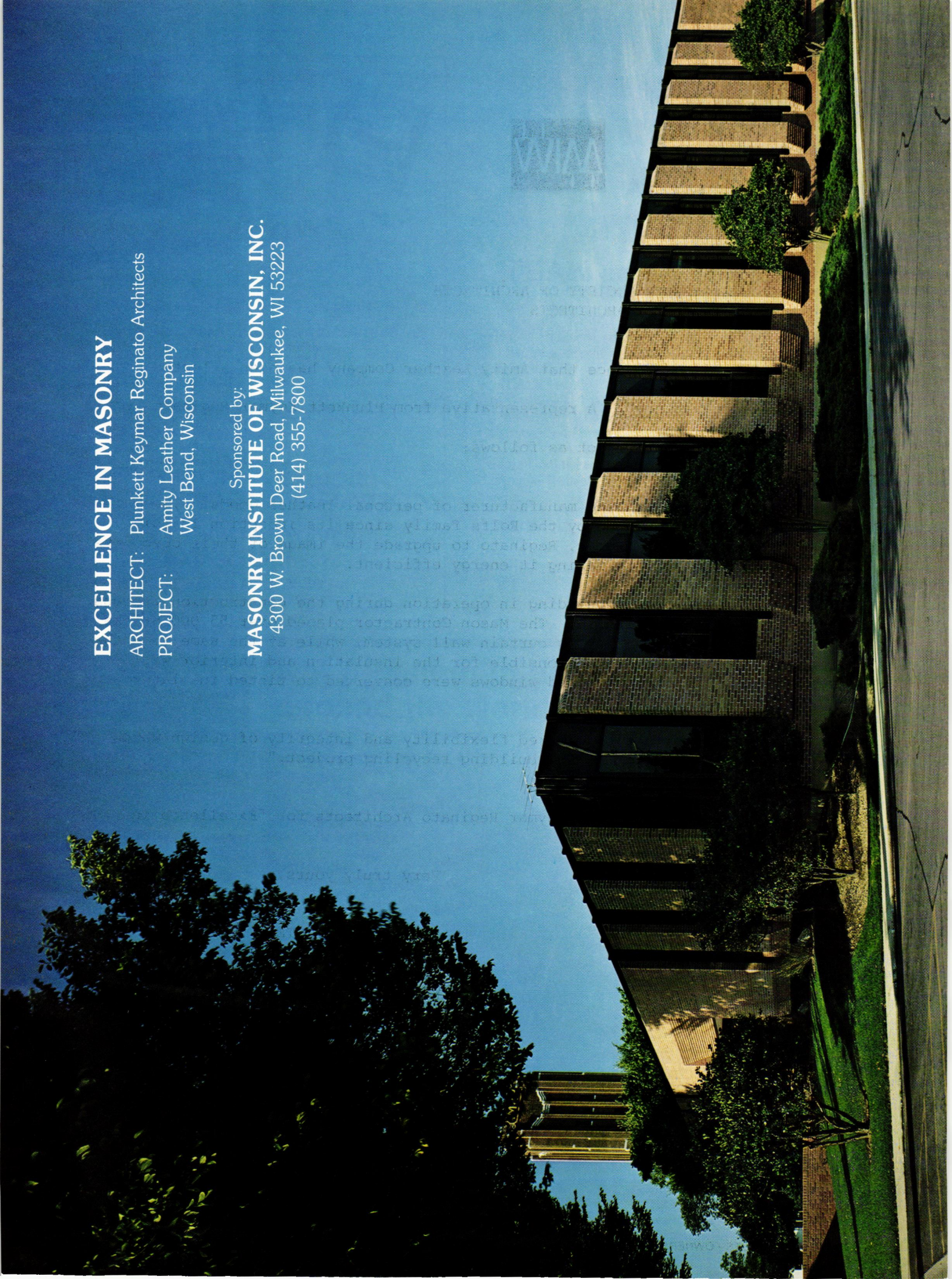
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Windows - Restoration vs. Replacement

by Jack Kuester

The windows of an old building are usually one of its more significant architectural features. Windows help define a building's style, provide a visual link with the outside and contribute natural light and fresh air to the interior. Their prominent placement and important role in energy control surely merits a thoughtful analysis of what to do with original windows when an old building becomes a candidate for renovation.

For decades, most architects have viewed older, wooden windows as leaky anachronisms unworthy of projects promoted as "improvements." The knee jerk response to old windows has been to replace them with new, often metal, often smaller units, with double-glazed glass. An example of one such "improved" window is shown here (Picture A). There is an alternative to such unsightly treatments, one which can provide weather-tight integrity, low-cost installa-

tion, a small investment in new materials and fine craftsmanship. Indeed many old windows can be repaired and retrofitted for energy conservation at a considerable savings over replacement. And, as a bonus, this treatment **looks** right.

Despite the financial appeal and simplicity of window reconditioning, it is not always considered a feasible option in large renovations such as courthouses, schools, public institutions, factories or large private homes. Retaining a building's original windows is often dismissed as impractical based upon some false assumption. This article will explore a few of these common misconceptions and reveal the practicality and sensibility of window restoration.

It's Not Worth The Bother. On the contrary, window reconditioning is **usually** the most practical plan for an old building. The high cost of new materials,

improved methods of weatherstripping, and newly developed retrofitting measures have combined to make reconditioning a more favorable and widespread approach to old window problems. While replacement may seem to be the route of expediency, it is seldom the least expensive or most appropriate method. While some modern replacements are well made, thermally efficient and even appropriate for some older buildings, such quality is not cheap. Replacement requires demolition, installation and patching. Reconditioning may require as little as catching up on long-neglected maintenance. Surely, it is worth the "bother" of assessing a building's specific window problems.

Window Repair Is Impossible To Plan Or Estimate. Actually, there are two handy organizational tools for planning window reconditioning which make evaluation and organization of repair simple. Evaluation of damage can be listed on a **schedule of repair** for each window in a project building. The schedule of repair lists: 1) location of window; 2) condition of paint; 3) condition of frame and sill; 4) condition of sash (rails, stiles and muntins); 5) glazing problems; and 6) hardware.

Compiling and evaluating this information enables the architect to assign each window to one of several **repair classifications**. Generally, reconditioning falls into three broad categories of repair: 1) routine maintenance procedures including normal weatherstripping; 2) structural stabilization including regluing loose sash; 3) parts replacement. These repair classes reflect an increasingly complex and skill demanding scale of repair. An analysis of what percentage of total windows falls into each



Picture A
Replacement of an older wooden window with a smaller metal unit.

class helps determine if restoration is feasible. A large number of windows in the simplest repair class (a common condition) involves relatively unskilled laborers repeating maintenance procedures on many windows.

Windows in repair class 2 need the attention of an experienced carpenter, and repair class 3 windows should be viewed by a cabinet maker or wood mill shop representative. By making a **schedule of repair** and designating the **repair class** of each window, estimates of labor and materials cost can be efficiently obtained from contractors. Precise requirement and expectations are clearly established and a time schedule can be developed.

New Windows Are Always More Energy Efficient. Not always. New, doubleglazed metal windows are not as energy efficient as properly weatherstripped wooden windows with interior or exterior storms. Windows lose heat through transmission (U) and through infiltration. The resistance to heat loss of an inch of wood is much greater than the resistance of an inch of hollow metal. Also, old wooden sash are much wider than stock aluminum windows, thus providing a greater ratio of insulating frame to heat-losing glass. Additional lights framed by wooden muntins, a common element of old sash, further increase resistance.

Infiltration of outside air can be greatly reduced by proper yet common weatherstripping measures. More ambitious "draft dodging" including milling grooves around three sides of sash and installing adjustable pile weatherstripping capable of cutting infiltration to nearly zero. (See accompanying article outlining restoration methods to be wisconsin architect/december, 1982



Picture B
Old Superior, Wisconsin City Hall.

employed on the windows of the Wisconsin State Capitol for an example of such "state of the art" reconditioning.)

Infiltration is further decreased, and resistance to heat loss increased by the addition of storm windows over (or behind) primary windows. An example of the practicality of interior storms is seen in Oklahoma's historic Colcord Building. In order to retain the unique character of the building, the architect opted to recondition original wooden windows and have existing sash rabbited to accept an interior glass storm panel. A Neoprene gasket seal has foiled condensation and the result was a financial and thermal success. Cost comparison showed new, metal frame, non-thermal break windows priced at \$300, while repaired sash averaged \$100. The transmission factor for metal windows, $U=.69$, for wood windows, $U=.49$.

Aluminum interior storms can improve thermal performance

and provide easy access for seasonal maintenance without changing exterior window character. A handsome example is shown here of the old Superior, Wisconsin City Hall (See Picture B). While it is true that new metal windows plus storms can be more efficient than wooden windows plus storms, it requires the purchase and installation of two sets of windows. The payback in energy savings would be measured in decades, making this plan impractical.

There Are No Workmen Capable Of Repairing Or Reproducing "Old Fashioned" Windows.

While many of today's carpenters have never built a window's jambs, sash and casings from scratch, as one would make a cabinet or staircase, and although most contractors don't know a sash weight pocket from a meeting rail, there are qualified people in the restoration field who do. All major cities and most communities include wood workers specializing in custom and traditional wood carpentry, cabinet making, furniture repair, custom milling and lathe work who are capable of repairing old windows and reproducing damaged or missing parts. The advice of such experts can prevent costly mistakes common among contractors not fully acquainted with traditional materials and methods. As specialists, they can perform complicated repair and refinishing tasks efficiently and economically in their shops.

These businessmen advertise in the yellow pages under headings like "Buildings — Preservation and Restoration," "Cabinet-making," "Custom Carpentry," "Furniture Repair," "Wood Millwork," etc. The small scale of their operations does not diminish the quality of their service. Also, these specialists are in touch with allied tradesmen whose particular training and expertise may be exactly what you are seeking. The craftsman's network is vast and includes those who do not advertise but whose reputation among fellow workers and satisfied clients is sterling.

Concern For Authentic Restoration Is Limited To Those Few Who "Love The Past."

Recognition of the importance of preserving historic and architecturally significant buildings intact has been recognized and encouraged by local, state and federal governments. Communities value landmarks as touchstones of continuity and security. In an effort to promote the preservation of such landmarks, the Congress included new investment tax credits in the 1981 Economic Recovery Act. These credits provide dramatic incentives for the rehabilitation of older income producing buildings, particularly those in decaying business districts and borderline neighborhoods.

The greatest tax advantage lies in rehabilitating "certified historic structures", including buildings that have been, or will be, listed on the National Register of Historic Places. This designation requires that certain standards of rehabilitation be met and are outlined in a government publication entitled, **Secretary of the Interior's Standards for Rehabilitation**. Recommended treatment of windows is as follows: "Retaining and repairing window frames, glass, sash, etc., . . . where they contribute to the architectural or historic character of the building. Improving thermal performance of existing windows and adding storm windows which are compatible with the character of the building and which do not damage the window. Replacing missing or irreparable windows on significant facades with new windows that match the original in material, size, general muntin and mullion proportion and configuration and reflective quality of the glass."

These treatments are not recommended: "Introducing or changing the size of windows. Replacing windows with historically or architecturally incompatible materials, such as anodized aluminum, mirrored or tinted glass. Removing windows which can be repaired. Replacing sash which contribute to the character of a building with those that are incompatible in size, configuration and reflective qualities or which alter the setback relationship between window and wall."

Window reconditioning and repair meet these recommendations by retaining all possible original materials and features. The value of authentic restoration is recognized as symbolic of quality redevelopment and service to community interests.

The restoration of wooden windows is not only an attractive acknowledgment of an old building's past, but has become a sound alternative to outright replace. Retrofitting existing windows is increasing in popularity, and demand for more efficient weather stripping techniques has born fruit. The most satisfying aspect of window reconditioning is that it retains traditional warmth and quality, while utilizing contemporary weather resistive techniques.

Mr. Kuester specializes in restoration carpentry and can be reached in Madison at 249-5558.

Wisconsin Restoration

Project:

Centennial Hall Renovation
Milwaukee Public Library
Milwaukee, WI _____

Owner:

City of Milwaukee _____

Architect:

Pfaller Herbst Associates
210 E. Michigan Street
Suite 100
Milwaukee, WI 53202 _____

For many years, an early 20th century hall sat unused in the main Milwaukee Public Library. However, in the fall of this year, Centennial Hall reopened after Pfaller Herbst Associates, Inc. completed major renovation work. A theater hall and two meeting rooms making up the Centennial Hall complex are now restored to their 1913 elegance.

Centennial Hall, once known to thousands as the Museum Lecture Hall, was a popular setting for lectures, films, and children's programs sponsored by the Milwaukee Public Museum and Library. But, over the years, the hall fell into disrepair.

The facility has since been named Centennial Hall in commemoration of the library's 100th anniversary in 1978.

Renovation of the hall was spearheaded by the Bookfellows — a support group for the library. The Bookfellows are credited with ambitious fund raising efforts, which began in 1975, to cover the \$550,000 cost of renovation.

The newly renovated facility will fill a major need in the Milwaukee downtown area for a medium-sized auditorium. The main hall seats 719, and two adjacent meeting rooms accommodate 175 and 50 respectively.

Since the hall can be used by the public at large, it will be a valuable community resource for groups holding meetings, recitals, performances and other events.

The renovation project undertaken by Pfaller Herbst involved two major objectives. The first was correction of an existing heat build-up problem, and the installation of an air-conditioning and ventilation system. The

second was restoration and remodeling of the theater and two meeting rooms.

Heat build-up in the theater resulted from a main steam supply line running just below the entire length of the hall. For many years, the radiant heat from this line raised the theater's temperature to 95 degrees in the winter and well over 100 degrees in the summer.

To correct this problem, HVAC consultant Ring & du Chateau, Inc. insulated the main steam supply pipe and added a branch pipe connection so that the main pipe could be shut off in the summer. In addition, unneeded radiators were removed and an air-conditioning system was installed.

To meet the second objective, the theater's highly decorative plaster work was cleaned, patched and repainted; an existing stage was rebuilt and enlarged; a new resilient floor covering was installed on the stage; seating for the handicapped was provided; federal and state accessibility standards were met; and plumbing and



fixtures in the rest rooms were replaced or restored.

Color schemes were carefully reviewed and selected by Pfaller Herbst and the decorating contractor, Conrad Schmitt Studios Inc. Colors were chosen which compliments the architectural features of each room, such as the marble. For one room, the color combinations were chosen after 15 test panels were prepared with at least 50 different colors.

The painting process began with washing and priming the walls, applying a base coat, and then decorations were hand-painted on the walls and ceilings. Details were gilded with silver or gold leaf.

Approximately 2,000 hours were spent painting the hall and two meeting rooms.



Wisconsin Restoration

Project:

Our Lady of Lourdes
Rice Lake, WI

Architect:

John Spalding, AIA
Rice Lake, WI

Our Lady of Lourdes Catholic Church is located at a rural crossroads about 5 miles north-east of Rice Lake. It was originally constructed in 1904 for a cost of \$8,840 including interior furnishings. The original plans (no longer available) were prepared by a Milwaukee architect, M. Ant. Dohmen, for a cost of \$132 including six inspections. The basic construction consists of 2 ft. thick stone walls which were obtained from the nearby Blue Hills and were hauled by the congregation during the winter using horse-drawn sleds. The roof structure is heavy timber trusses with cast iron connecting plates. Slate shingles were used and are still in excellent condition.

Over the years various remodeling projects were undertaken including central heat, electricity and minor interior rejuvenation. The last of these was in 1970 when, due to the revised liturgy, the old plaster altars were replaced by temporary wood ones. By 1979, however, it became apparent that the building was in need of a major overhaul. The plaster walls were severely cracked with large sections missing, the building was becoming increasingly expensive to heat, the old knob and tube electric wiring was overloaded and, in some areas, the insulation was gone leaving exposed copper. An examination of the existing wall and roof structure showed it to be in good condition and required no corrective action.

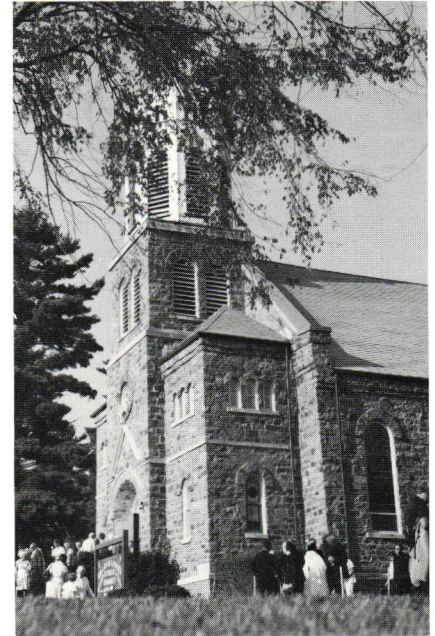
After agreement was reached on a tight but workable budget of \$70,000.00, the renovation work was begun in June 1981. The walls were insulated, replastered, and painted in a single neutral color to highlight the stained glass windows. The ceiling, which had been recently insulated, was in relatively good

condition and, in order to conserve on the budget, was simply patched and painted.

To help maintain a tie with the past, the congregation voted almost unanimously to re-finish and restore the original pews rather than buy new although the cost was about the same.

The old confessionals were removed from the sides of the church. One side was converted to a shrine in honor of Our Lady of Lourdes. Stone walls were laid up to symbolize the story of Lourdes where Bernadette is said to have seen the Virgin in a stone grotto. The other side was converted into an enclosed side entry. This gave the church a second exit which is also easier for the elderly during the winter months than the main front entrance. During the demolition, two stained glass windows were discovered behind the old altar. These apparently had been boarded up and forgotten thirty years ago. They were cleaned and re-installed on each side of the entry doors.

The major architectural revision took place in the sanctuary area. The back wall was left blank to help focus attention on the altar and pulpit. A new stone altar was constructed. Stone to unify the interior and exterior and also to symbolize permanence. The altar is particularly noticeable to the first time visitor because of its relatively small size - 40" x 40" x 40". The concept of a "foursquare" altar dates back to the third century and the pastor felt this was an important link to the church's heritage. In addition to these changes, the sanctuary platform was re-designed to "thrust" out into the nave. This was done to help reinforce the concept of the congregation being participants in the service rather than spectators. A stone pulpit and baptis-



try help to complete the sanctuary area. Other building changes included a new stairway to the balcony replacing an old 2' wide spiral stair which was in such poor condition that it rendered the balcony virtually unuseable. By moving this stairway to the back of the nave, a small room was created in the rear of the church. This became the new vesting room. The old vesting room, which was adjacent to the sanctuary, was converted to a small chapel for individual prayer. The entire space was also carpeted replacing 40 year old linoleum.

The heating and electrical systems also underwent major transformation. The existing steam boiler was relatively new. It was converted to hot water with fin-tube baseboard replacing the old leaky radiators. The electrical and sound systems were totally re-built except for the original main aisle lights which were re-finished and re-wired. The new sound system includes a wireless mike for the pastor and a tape deck for recording or playback during the services.

A church restoration project tends to walk a fine line between restoring to original condition and at the same time re-designing to follow the modern liturgy. Thanks to an open-minded congregation and pastor, it has worked in this case.

wisconsin architect/december, 1982

4 masonry

AMERICAN BUILDING RESTORATION

CHEMICALS, INC.

*Chemically
Restoring the Old . . .
Preserving the New.*



9720 South 60th Street • Franklin, WI 53132 • (414) 761-2440



JOHN TADYCH, Originator and pioneer of stripping landmark and historical buildings chemically, and president of American Building Restoration Inc.

Dear Customer,

Twelve years ago I started as a contractor in the exterior building cleaning and restoration business.

It was at a time when sand blasting was the most widely used method of removing dirt and paint from buildings. I started searching back then for less damaging methods of cleaning and paint stripping buildings using chemicals.

With the help of historians and chemists, and extensive field testing, my chemical restoration products were developed and perfected. To date my chemical formulas have been used to restore thousands of historical landmarks around the country.

In 1975, to market my products, I formed ABR Chemical Corporation. As president of that Corporation, I sold my products under the name of ABR 606 Stripper and ABR 101 Masonry Cleaner. In 1979 I sold my shares in that corporation but have continued to market my old formulas, and my better and improved formulas, under my parent corporation American Building Restoration Inc.

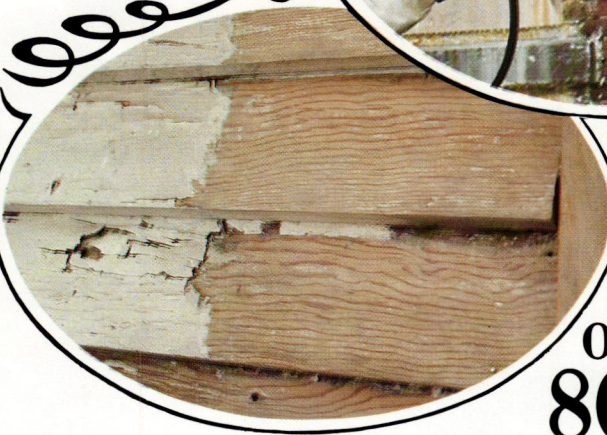
To date I am still involved as a contractor in restoring historical buildings. My knowledge and years of experience in this area are being offered to you. If you need assistance to remove difficult finishes, our lab is available free of charge.

The photos used in this brochure are a sample of the many historical projects restored by my firm using my chemical restoration products.

Sincerely,

John Tadych

PRESIDENT
American Building Restoration Inc.



Old
800

MULTI-LAYER PAINT REMOVER

Dissolves Multi-Layers of Paint Off Of
Building Exteriors With One Application

DATA & SPECIFICATIONS

Read Safety Precautions on label first.

By scraping out a paint chip, get an idea of the number of layers of paint on the structure. (1) This gives an indication of whether it's likely that two coats of stripper will be required. (2) Next try out a sample of the stripper on a test patch to see how long it takes to soak through all the layers. This can be as little as 1 hour or as much as 24 hours. (3) Apply generously for best results. Where more than one coat is required, we thoroughly wash off the first coating and all the softened paint residue, then apply the second coat. **THOROUGHLY TEST ALL ELEVATION SURFACES BEFORE USING. EACH ELEVATION MAY CLEAN DIFFERENTLY.**

WARNING:

Old 800 Stripper should be used only after all safety precautions have been read. Contact manufacturer at 414-761-2440 for details. This product is not designed for the average do-it-yourselfer.

DIRECTIONS:

DO SMALL TEST AREA ON DIFFERENT ELEVATIONS BEFORE ATTEMPTING JOB.

Apply with a synthetic fiber brush, roller or a low pressure P.V.C. sprayer. Cost of P.V.C. sprayer is under fifty dollars; we recommend purchasing one before project is begun. Contact manufacturer at 414-761-2440.

When removing many coats, apply full strength and let stand as long as necessary to soften whatever number of coats may be on the surface. Dwell time may take from 1 to 10 hours. If stripper has to stay on wall a number of hours in direct sunlight, it may dry prematurely. Re-wet by lightly fogging with water.

After stripper has softened all paint, remove with a high pressure water blaster 1000 psi or higher.

If two coats of stripper are required, repeat procedure. After all paint has been removed, apply our Old 801 Masonry Cleaner as a neutralizer. Use neutralizer after stripper has been used on wood or masonry. Make sure to high pressure water blast after neutralizer has been applied.

PRECAUTIONS:

Old 800 is bio-degradable and is non-pollutant to soil. Plants, shrubs, stems and branches should be protected with plastic sheeting to protect from coming in direct contact with stripper. Be sure to keep children away from job site. Fence off area being worked on with snow fence and secure product from children and unauthorized personnel at all times.

Coverage — 50 to 75 feet per gallon depending on layers of paint to strip. In some cases, when stripping thin layers of paint, you may dilute stripper with water and increase your square footage coverage.

WOOD SURFACES - ONLY:

Old 800 is an effective remover of paint from wood surfaces. However, be certain to remove Old 800 as soon as it has been determined the old paint has been loosened. Failure to do so will cause a darkening coloration to the wood or raised grain effect. Rinse immediately with water until all traces of dissolved paint are removed. Follow with application of one gallon of Old 801 Cleaner diluted with 20 parts water (20 to 1).

WARRANTY:

Consult American Building Restoration Chemicals, Inc. for details. All direct and indirect losses, damages and consequential losses of any nature whatsoever are hereby disclaimed.

The information and recommendations of American Building Restoration Chemicals, Inc. concerning this product are based upon our laboratory tests and field use experience and to the best of our knowledge and belief are true and accurate.

Chemically Restored Projects Using Old 800 Formula



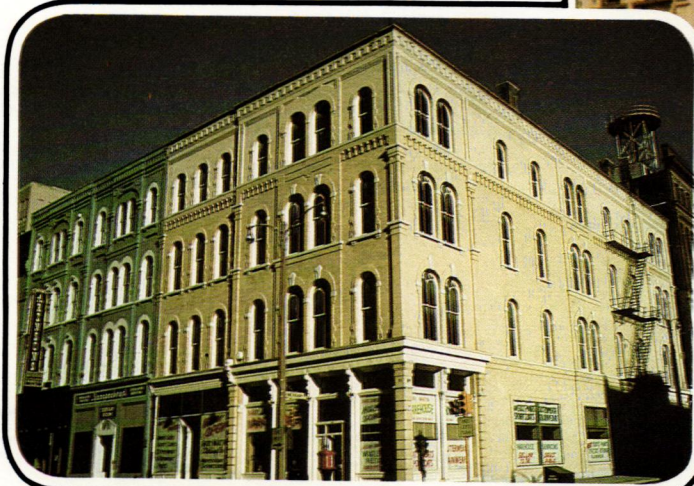
COVER PHOTO — Old Main Academy, Elgin, Ill. Architects — Burnidge & Cassell. Cleaning and Masonry Contractor — American Building Restoration, Inc. This project won the North East A.I.A. Award in 1980.

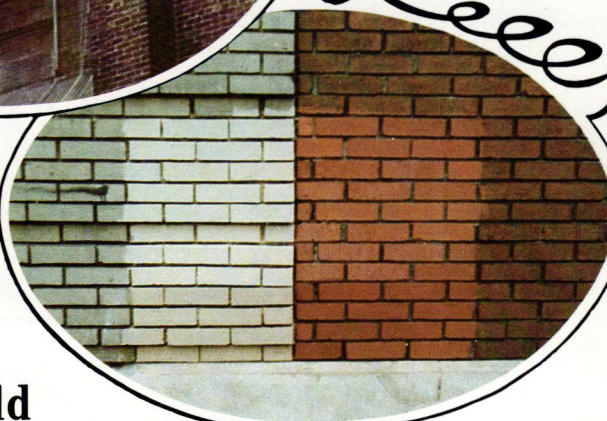


Historic Jefferson College
Natchez, Mississippi.
Built in early 1800's.
Original brick
underburned
and very
soft -
required
Old 800
formula to
prohibit
damage in
cleaning.
Architect —
Fred Wagner,
Architect, P.A.
General Contractor —
Carter & Mullings Inc.



Hooker Building, Milwaukee, Wis. Built in 1873 on historic Broadway Street. Contractor — American Building Restoration, Inc. Winner of the Mayor's Downtown Beautification Award for 1971. Chemical Paint Removal of entire first floor.





Old 801 MASONRY CLEANER RESTORER

For Brick & Mortar, Stone, Concrete Block, Concrete, Etc.

DATA & SPECIFICATIONS

SPECIFICATIONS: *Read Safety Precautions on label first.*

The American Building Restoration Chemicals cleaning system is a tested, proven and guaranteed method to clean building exteriors.

Removes all airborne dirt, carbon, rust, mildew, algae, fungus, exhaust residue, industrial pollutants, scuff marks, weather stains, efflorescence, chalking, lime stains, fire damage and any smoke residue, and all other stains.

From rough and smooth surfaces of brick, sandstone, granite, field stone, concrete, terra cotta, precast, stucco, walks, painted or plastic swimming pools, clay, slate, limestone, asbestos and slate roof shingles, aluminum siding, metal and wood. Contains some hydrofluoric acid and should be handled with necessary caution. Old 801 does not contain phosphates. Protect all vegetation by covering with tarpaulin. Protect by watering down, all vegetation and sidewalks. Remove canvas awnings and, if possible, all signs, rugs and door mats. Protect all adjacent surfaces to the area being cleaned. Safety lines and suspended scaffolding must be equipped with steel or synthetic fiber ropes. Protect all GLASS, newly painted, or aluminum in surface areas, with plastic or water flush. Beware of drift and the damage it may cause to vehicles and pedestrians. **THOROUGHLY TEST ALL ELEVATION SURFACES BEFORE USING. EACH ELEVATION MAY CLEAN DIFFERENTLY.**

PRODUCT DESCRIPTION:

Old 801 is a water soluble biodegradable detergent composed of various chemicals, modified by intricate chemical reactions and ion exchanges resulting in a powerful cleaner for masonry surfaces. Old 801 is a complex formula with the ability to dissolve oily deposits quickly. It contains agents to increase the penetration properties, and detergents and emulsifiers to provide a uniform dissolving and suspension of soot, carbon, and other residue for easy removal by flushing the treated areas with a high pressure stream of water. The chemical cleaner is applied by spray, roller, or soft-fiber brush.

LIMITATIONS:

Walls in bad state of repair that allow water penetration through parapets, cornices, belt courses and sills are subject to depth staining.

INSTRUCTIONS:

Application - The masonry cleaner can be diluted one part cleaner to up to 5 parts water, depending upon the type of masonry, the degree of accumulated dirt and the method of application and rinse to be used. Best time to rinse is within 5 minutes to 1 hour. A sample test patch is recommended. The most effective methods of application are with a plastic or PVC airless low pressure sprayer or with a soft, densely fibered synthetic brush, followed by a high pressure water rinse delivered by a pump unit equipped to produce pressures of 500 to 1000 psi. However, a garden hose may work. Wash until sudsing ceases. Coverage will vary greatly with the porosity of the masonry and the degree of the accumulated dirt. As a rule, however, 1 gallon of masonry cleaner will clean approximately 200 sq. ft. of surface. Working from top to bottom, bottom to top, prewetting the masonry surface are all acceptable techniques.

OLD 801

1. Will not roughen or deface masonry surfaces in any way.
2. Will not cause mortar joints to deteriorate or in any way adversely affect such mortar joints.
3. Will not discolor, bleach, etch or stain the masonry surface.
4. Will not impair natural water repellency.
5. Will not harm painted surfaces.
6. Will not kill grass or shrubs.

WARRANTY:

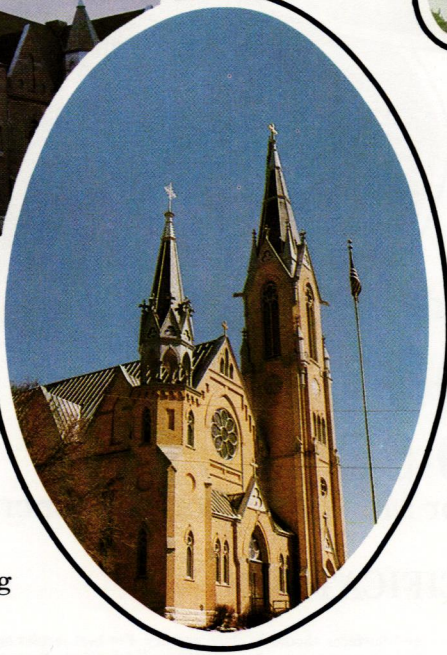
Consult American Building Restoration Chemicals, Inc. for details. All direct and indirect losses, damages and consequential losses of any nature whatsoever are hereby disclaimed.

The information and recommendations of American Building Restoration Chemicals, Inc. concerning this product are based upon our laboratory tests and field use experience and to the best of our knowledge and belief are true and accurate.

**Chemically
Restored
Projects
Using
Old 801
Formula**



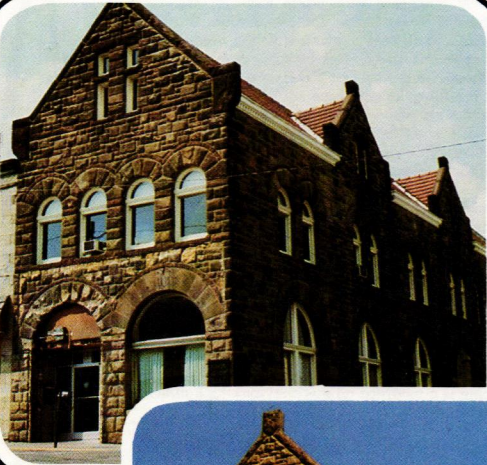
St. John The Baptist Catholic Church, Johnsburg, Ill. Two year complete interior and exterior restoration. Architect — Olsen & New Associates, McHenry, Ill. Prime Contractor — American Building Restoration, Inc.



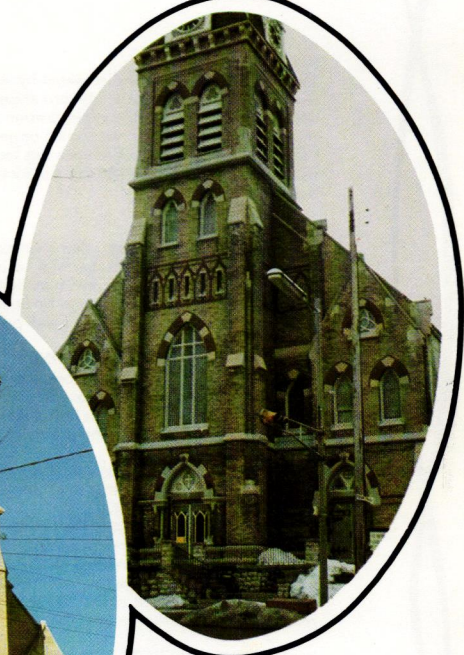
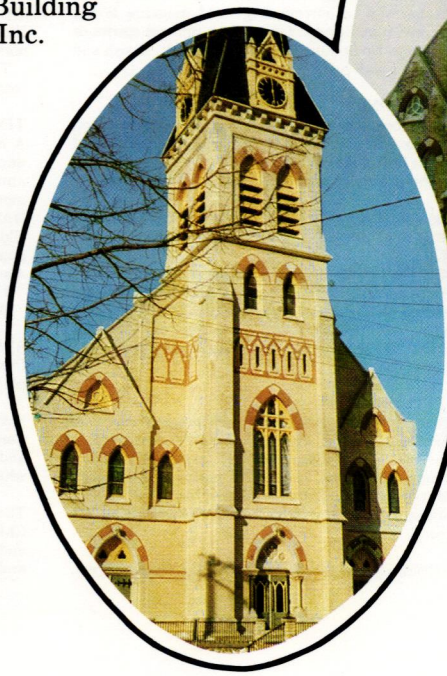
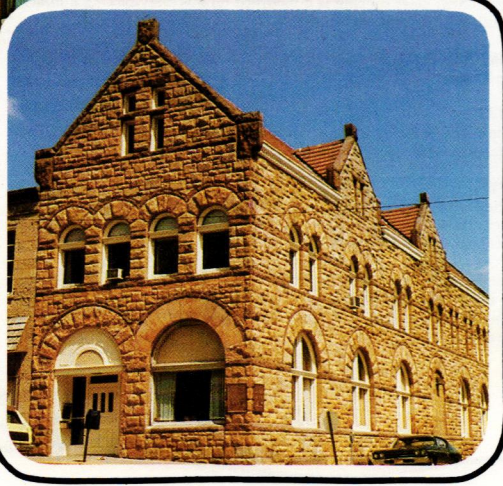
Orpheum Theater, Five Flags Civic Center, Dubuque, Iowa. Architects — Kirby & Cullen. National Register of Historic Places. Contractor — American Building Restoration, Inc. Cleaning Subcontractor — A.J. Spiegel Co.



Farmers Savings Bank — Historic Mineral Point, Wis. Exterior chemical cleaning awarded to American Building Restoration Inc.



St. Bernards Catholic Church, Watertown, Wis. Landmark edifice built in 1850. Contractor for complete building exterior — American Building Restoration, Inc., 1975.





Sacred Heart Monastery School, Franklin, Wis. Sealed in 1976 with Old 200.



After 6 years in service - still shows water beads.

Old
200

HYDRO-SEAL

Waterproofing Preservative for Masonry, Stone & Concrete

DATA & SPECIFICATIONS

HISTORY:

The original formula was discovered by American Building Restoration lab technicians. After careful study into ancient and current methods of sealing masonry, American Building Restoration carefully monitored the results of this product on its many restoration projects in the United States. Over the years of study it has improved upon this formula to where it is the most highly recommended sealer bearing the American Building Restoration Stamp of Approval.

GENERAL PROPERTIES:

Transparent, non-yellowing, non-staining, acid resistant, breathing-type solution. This sealer is not harmful to surroundings and masking is not necessary. Glass, metal trim, etc. may be wiped clean with mineral spirits or paint thinner in case of overspray. No etching of glass will result. Brush and spray equipment should be flushed with paint thinner after use.

VERTICAL MASONRY APPLICATIONS:

(Brick and mortar, concrete block, concrete, etc.) Vertical masonry and concrete surfaces are major areas for Old 200 Hydro-Seal applications, and have been since the product was first introduced.

Hair-line cracks are sealed by the solids which penetrate deep and actually plug these problem areas.

As Old 200 Hydro Seal ages, it migrates inward to create a lasting protection sealer. This makes the product virtually life-of-the-building protection and a true cost saving value.

Old 200 Hydro-Seal PROTECTS by eliminating moisture penetration which causes costly damage and repairs. PRESERVES by retarding disintegration from moisture freeze-thaw cycles which cause surface damage. BEAUTIFIES by helping protect against efflorescence and staining of surfaces. INSULATES as a result of the "sealing out moisture" making it possible to retain the full insulation value of the walls.

HORIZONTAL CONCRETE APPLICATIONS:

(Parking garage decks, warehouse floors, sidewalks, etc.) These surfaces take advantage of additional qualities of Old 200 Hydro-Seal clear coating. It has outstanding resistance to salt, ammonium nitrate, mono ammonium phosphate, acids, etc. This makes it an ideal coating for parking garage deck surfaces where spalling of the concrete from moisture, salt and de-icer chemicals is a problem. Tinting - Old 200 can be tinted with oil base tints for desired shade differences.

APPLICATION:

VERTICAL MASONRY: (Brick and mortar, stone, concrete block, concrete,

etc.) Surfaces should be clean and dry. For best results apply Old 200 Hydro-Seal when it is in a clear condition and properly heated. If clouding of the solution's surface occurs, it will disappear with warm weather. Masonry surface temperature should be 55° F. or higher for application. Surfaces should be clean, free from cracks and all tuckpointing which is needed done before application. If alkali is apparent, use a brick cleaning compound or a solution of Old 801 Masonry Cleaner Restorer. Old 200 Hydro-Seal should be applied to saturation without rundown. It is always advisable to apply Old 200 Hydro-Seal in a sunlight warmed condition for the greatest penetration and maximum weatherproof and waterproof protection. Coverage: 100 - 125 sq. ft. per gallon per coat. Brush, roller, airless spray or a special non-explosive heat pump may be used. American Building Restoration Chemicals, Inc. recommends one flood coat as excellent protection and only when certain masonry conditions prevail are two coats recommended.

Test small area of surface before starting general application of any clear coating to assure desired results.

TECHNICAL DATA:

A heavy resin solids by volume, repellency rating 98% ave. Excellent resistance to: salt, acids, moisture, sunlight, ammonium nitrate (prilled), mono ammonium phosphate, Sulphuric acid resistance is good. Penetration into most surfaces is 1/16" min. to 1/4".

MATERIALS:

Old 200 Hydro-Seal clear coating is a modified oil material making a mineral gum in formula with a volatile thinner.

Analysis:

Ultra-violet Ray Protectors, Paraffin Oils and Aliphatic Gum Resin Solids, Aliphatic Thinner.

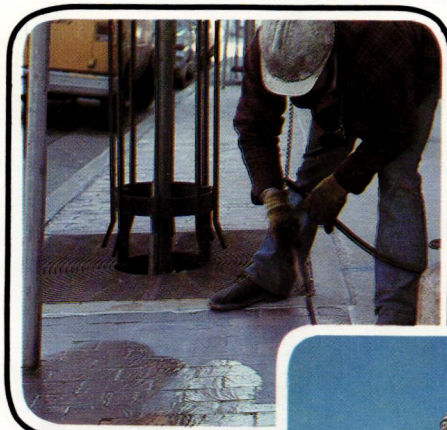
AVAILABILITY:

Prompt shipment available from distributors in most areas or direct from plant. Technical assistance available in most of United States.

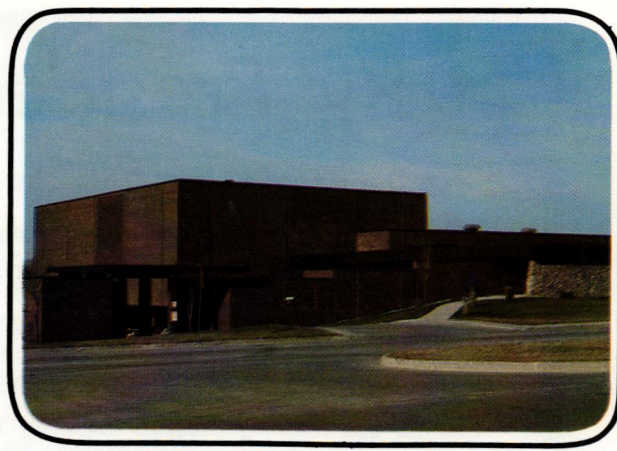
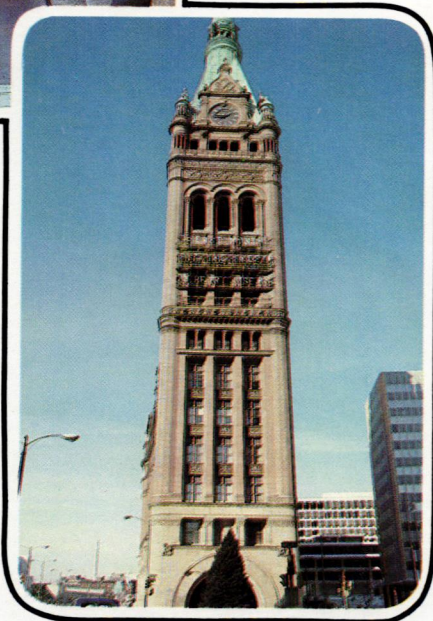
WARRANTY:

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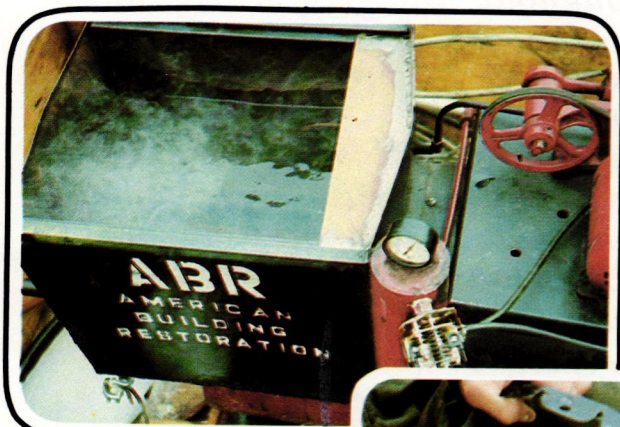


Milwaukee City Hall. Sealing paving brick with Old 200 Hydro-Seal to prevent salt deterioration to exterior paving brick. Exterior masonry restoration of City Hall by Service Painting Milwaukee.



Wisconsin Telephone Co. Computer Center. Needed extra protection of Old 200 Hydro Seal to prevent outside moisture from contacting computers.

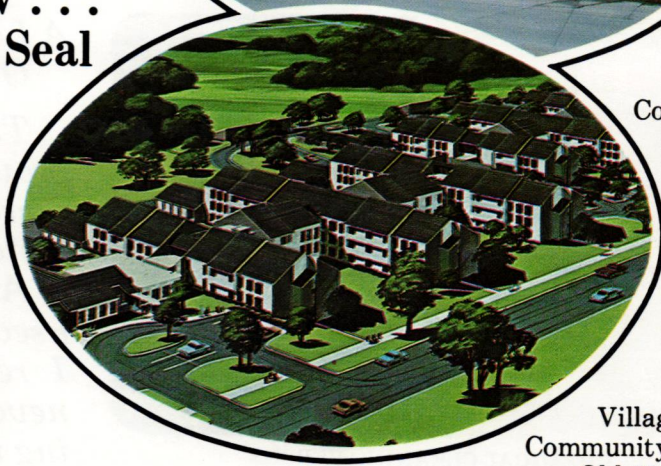
Chemically Preserving the New . . . Projects Using Old 200 Hydro Seal



To maximize penetration, Old 200 Hydro Seal manufacturer recommends heating solution in a non-explosive heat chamber. Product thickens in cold and raining weather, when its protection is needed, but thins when warm.



Curative Workshop.
Owner — Milwaukee County. Precast form concrete Sealed with Old 200 Hydro Seal.



Friendship Village Retirement Community. Sealed with Old 200 Hydro Seal. Precast brick.

'Fussy' President Leads Restoration

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Unlike many company presidents who spend their time attending board meetings or sitting behind huge desks, Jack Tadych prefers to operate a "cherry picker" while cleaning dirt and grime from old buildings.

Tadych, described as the "fussiest guy on the job," is the president and founder of American Building Restoration, Inc., currently involved in a refurbishing project in the 100 block of W. Milwaukee Street.

Cleaning and restoring buildings, especially historic structures, is the main concern of the Franklin, Wis., company. According to Tadych, restoration is designed to re-establish the original beauty, aesthetics, prestige and character, in addition to increasing the real estate value by 40 to 60 per cent.

Several years ago, while attempting to develop a safe chemical method of cleaning to replace the older and sometimes damaging sandblasting, Tadych investigated into the chemical process of restoration which had been used in European and Canadian restorations.

After more investigation, Tadych hired an ex-musician friend from his old band days named James Diedrich, a high school teacher looking for summer employment. Diedrich's skill in organizing and Tadych's ambitions formed a lasting relationship. Diedrich left his teaching profession and continued with Tadych to form a successful restoration firm.

RIGHT — Jack Tadych, president of American Building Restoration Inc., sprays away dirt and grime from downtown church.



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John Tadych

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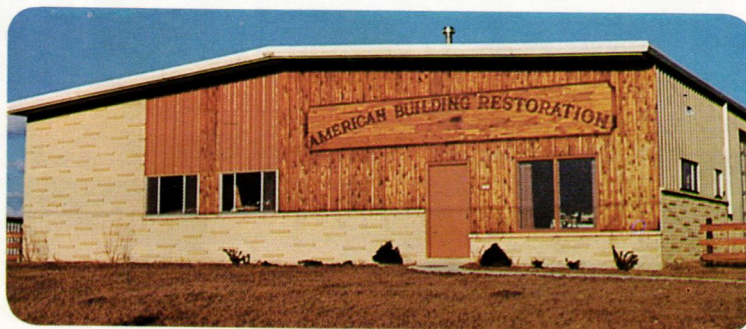
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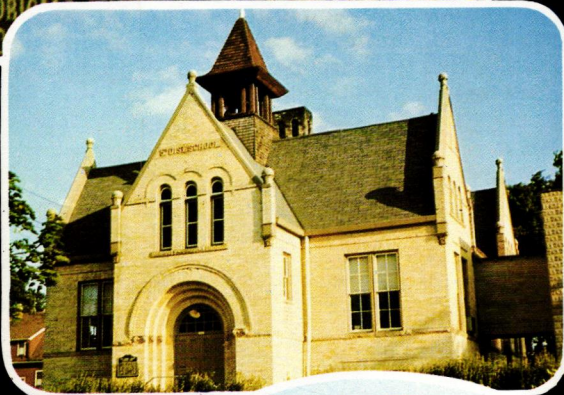
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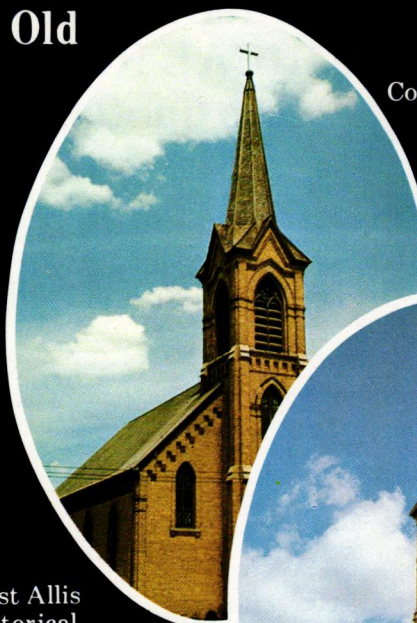
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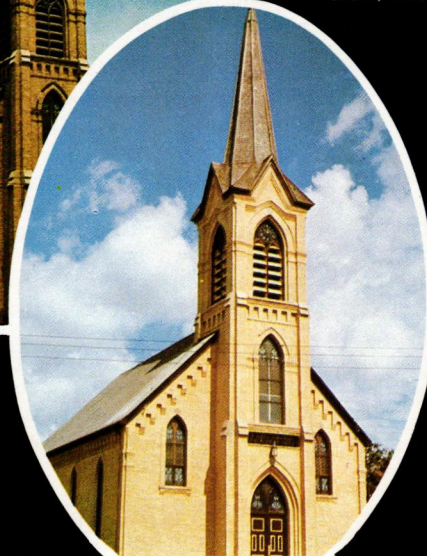
Chemically Restoring The Old



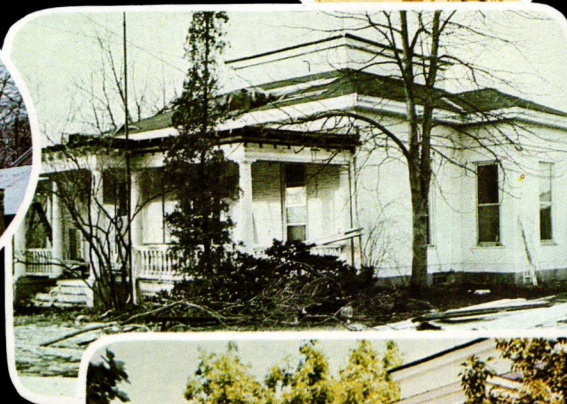
West Allis Historical Society, Wis. Complete exterior and missing bell tower restored by American Building Restoration, Inc.



Country Rural Church.
Located near
Horicon, Wis.,
Hwy. 33.
Exterior restored
by American
Building Restoration, Inc.



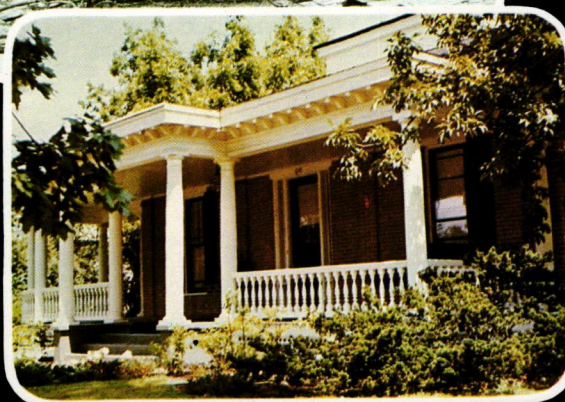
Port Washington, Wis. Ex-old hotel exterior restored by American Building Restoration, Inc.



Catherine Clark's Brownberry Ovens.

Oconomowoc, Wis. Chemical Paint Removal. Soft, red Vermillion Brick. Contractor —

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REPRESENTATIVE:

Wisconsin Restoration

Project:

Pabst Brewing Renovation

Milwaukee, WI _____

Architect:

Charles W. Yoder

Milwaukee, WI _____

To meet the need for a warehouse capacity in one location for over 50,000,000 empty bottles (2,000,000 cases) the Pabst Brewing Co. has completed a massive renovation of the former Delta Manufacturing Co. facility located at 600 East Vienna Avenue, Milwaukee, which was constructed in four phases between 1935 and 1945.

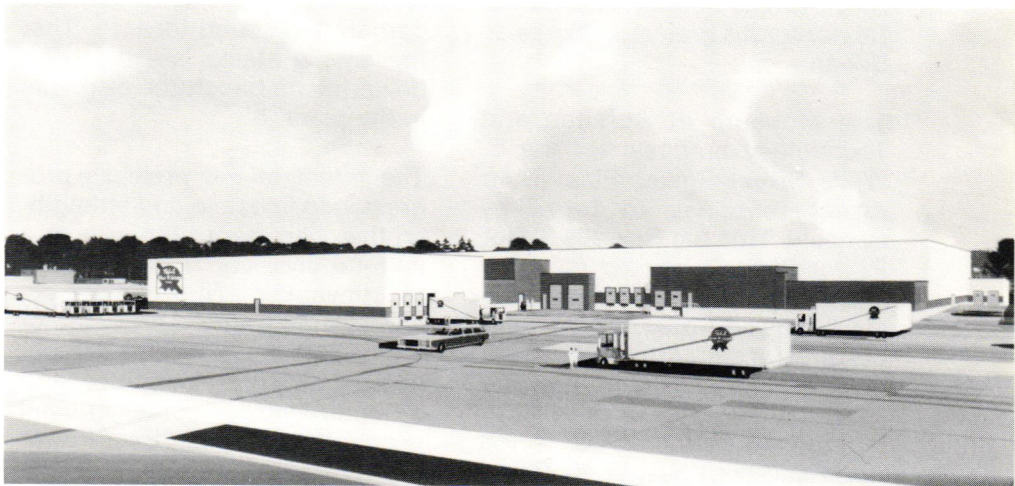
The building, owned by Pabst since the early 1950's, had various ceiling heights capable of accommodating only two pallet high storage. To achieve the 2,000,000 case requirement four pallet high storage was needed. Accordingly, the existing roofs, supporting steel structure and overhead utility services were razed; also, many interior walls were eliminated. Five foot high exterior concrete block and brick walls, below removed industrial sash windows, remain in place.

A new roof, structural and utility systems, more than twice as high has been installed. New metal wall panels above the remaining masonry walls enclose the building. Favorable soil and foundation conditions allowed elimination of half the interior columns thereby making the space more efficient.

Old wood flooring on concrete slabs has been replaced by new concrete toppings. The electrical and mechanical systems were completely rebuilt.

This project exemplifies the current trend toward reconstruction and adaptive reuse of older buildings as an alternative to all new construction. Also significant is Pabst's multimillion dollar investment in an aging industrial area which has seen the demise of the AMC Richards Street plant and the Capitol Drive Coca-Cola bottling plant.

wisconsin architect/deceMBER, 1982



Design Concept



Completed Project

East Wells Street Power Plant

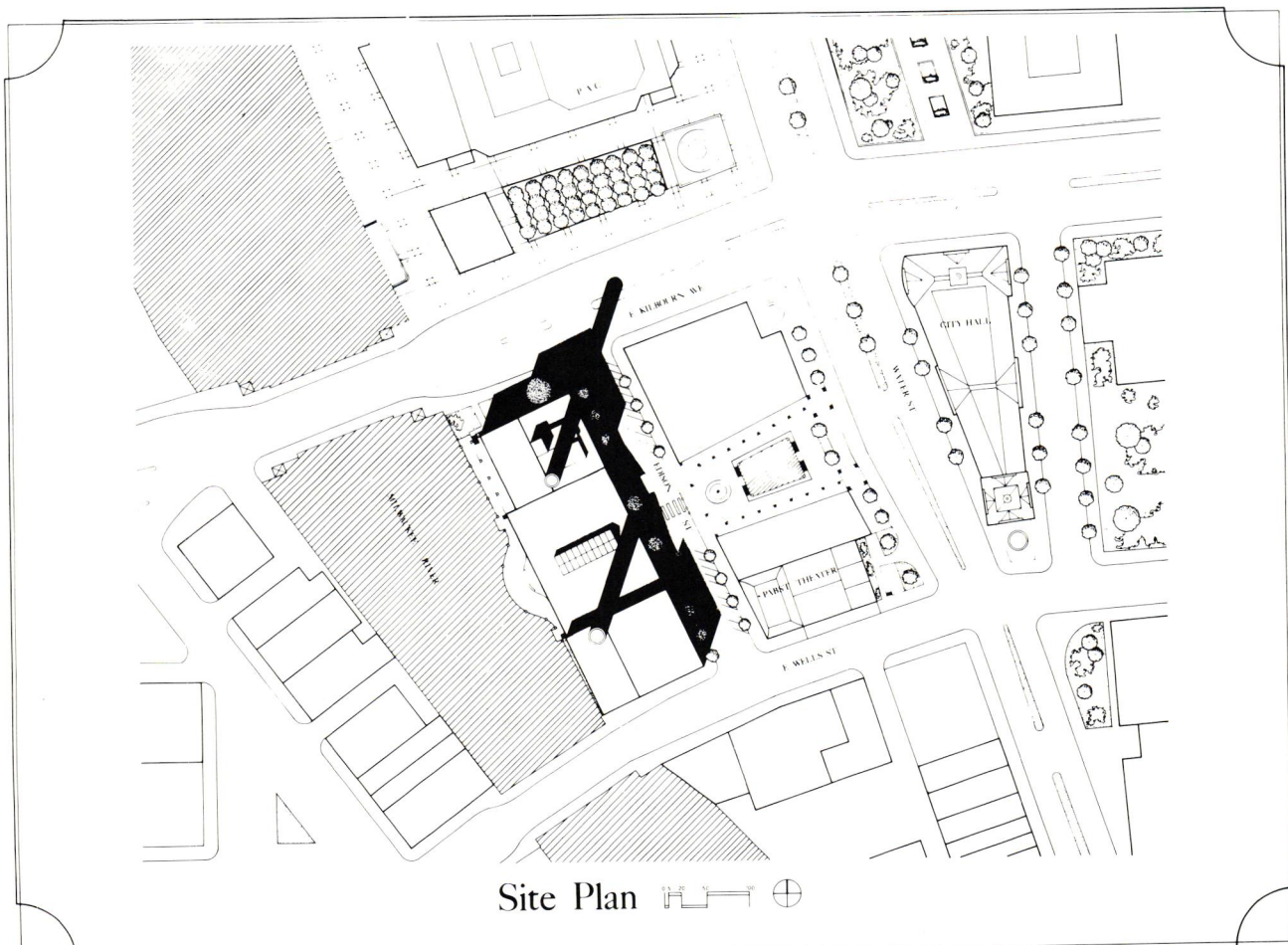
Editor's Note: The article and drawings that follow are a condensed version of the Masters Thesis Project submitted by David Tanner for his graduate degree at UW-M.

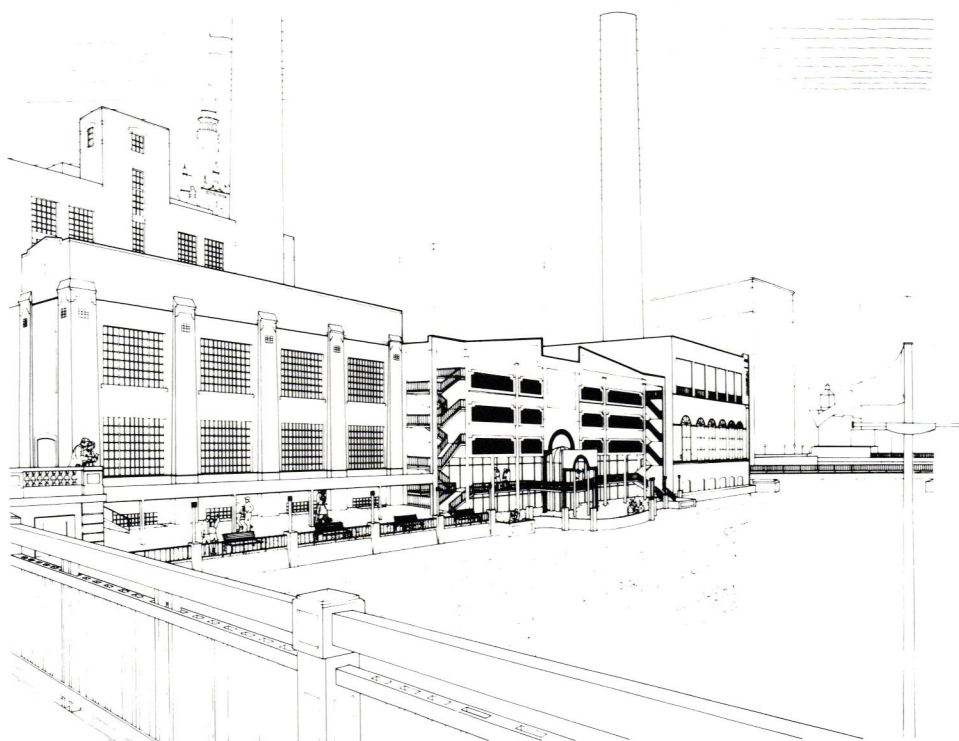
The Museum of Science and Technology proposal for the E. Wells Street Power Plant is in direct response to four key issues: I. That the E. Wells Street Power Plant is located in a district dominated by office and civic activity during the day and cultural/entertainment activity during the evening hours. The essential character of the area is determined by the P.A.C. to the north and the Pabst Theater and City Hall to the east. II. That the area surrounding the E. Wells Street Power Plant lacks a cohesiveness and is somewhat disorganized. III. That the Milwaukee River is a major public

amenity for the City. A riverwalk which has already been proposed connecting the Marine National Plaza on Wisconsin Avenue to the P.A.C. concert garden is a sound idea. IV. That the smoke stacks are the most powerful architectural elements in the plant.

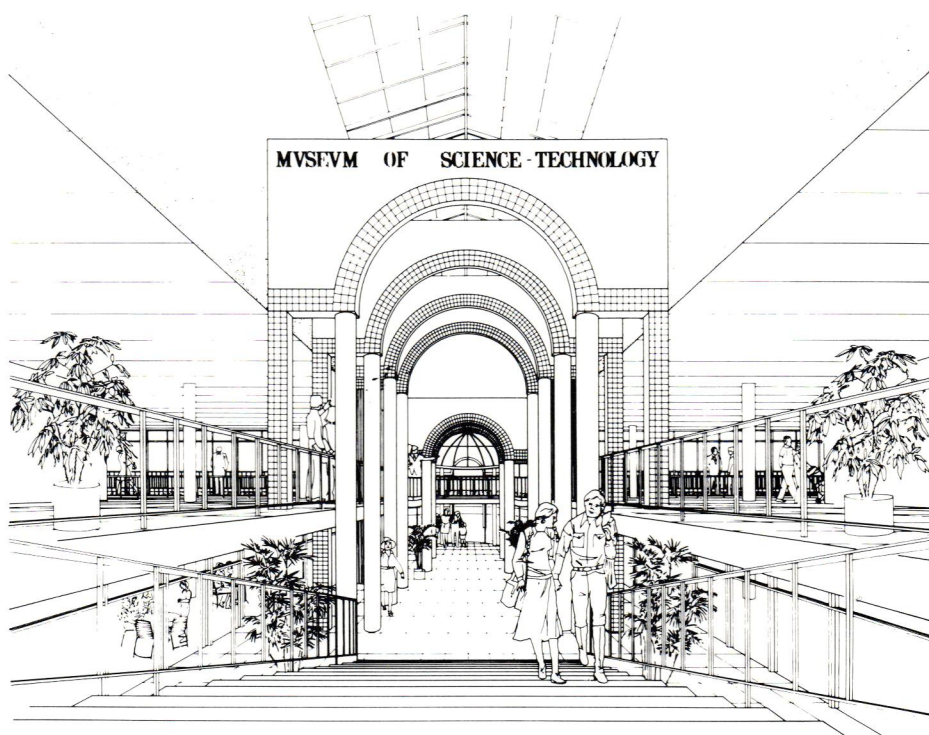
The intent of the project's program is to enhance and strengthen the character of the area as a cultural civic center for the City of Milwaukee. This can be accomplished with the provision of a Museum of Science and Technology, a parking structure, and an entertainment center in what is now the E. Wells Street Power Plant, by the removal of the Edison Street building and replacing it with an infill structure which provides commercial/orientation space, parking for 114 cars and a direct route to the river through an arcade.

Throughout its history, the buildings which compile the E. Wells Street Power Plant have housed industrial activities, the process of turning coal or oil into steam energy. In fact, important innovations in furnace design and fuel processing were made in this plant. These innovations later gained national recognition and use. And so, one could say that the plant itself and the equipment it houses is in a sense an artifact of an industrial age past. What better opportunity is there for a Museum of Science and Technology than a remnant of an industrial age past. For any other use, most of the equipment would have to be removed adding a large cost constraint to the plant's redevelopment. However, with the concept of a museum, the equipment becomes an exhibit and by so doing helps to cut costs and provides a unique identity to the project.





View From Kilbourn Ave. Bridge



Gateway To The River

Roundtable Discussion: Restoration and Renovations of Older Buildings.

Jeff Kavanagh, a WSA Professional Affiliate member, recently invited eleven individuals to participate in a roundtable discussion relating to restoration and renovation of older buildings. The participants have a variety of background and experience in renovation projects. Included in the panel were architects Mark F. Pfaller, Dave Brust, Gary Brink, and Dick Shutter; developers Jim Carley, Tom Neujahr, Randy Alexander, and Marty Rifken. Also participating were Kitty Rankin, secretary to the Madison Landmarks Commission; Roger Ganser, president of Madison's Development Corporation, and Steve Dragos, executive vice-president of the Milwaukee Redevelopment Corporation.

Kavanagh: According to A-E Marketing Journal - preservation of historic areas is seen as the emphasis in the construction markets for the 80's. That's a pretty strong statement and I'm wondering if this group sees that as a trend? Is that as great a force as they indicate it would be for the '80?

Ganser: I think that with the present economy and with the tax incentives that are provided that it is hard to ignore. It's going to be a major driving force.

Carley: I think building on the infrastructure in the urban communities is very worthwhile instead of reaching out and building any place. But also building on the value of the structure that was there, not so much necessarily the structure itself, but the architectural value of that structure.

Rifken: There's resistance in trying to develop outward suburban areas. I think that developers have begun to look towards central cities to spend their money and time.

Pfaller: I think a catalyst of this whole thing has been the energy crisis. Movement of the population to the outskirts of town and to the suburbs and the bad times we've had with the energy situation from 1972-73 onward and then the resurgence of people back into the inner city has motivated people to utilize existing structures more than they have before and to take a look at the structures more carefully than they had before.

Dragos: My opinion about the downtown area and the redevelopment potential has to do with the fact that cities, and in Milwaukee at least, the private sector are mobilized to take quick action in the redevelopment districts. In special projects like Grand Avenue in Milwaukee where the entire idea behind the project was to work in a district of great need and to work in an organized and cooperative fashion. I think that that attitude and the availability of our kind of organization really doesn't exist outside of central cities. The central city is prepared to deal with development potential and to list the kinds of things that they will do in support of private development in the downtown area.

Neujahr: With rehabilitation it's more acceptable to deal only with a single structure. You don't really have to concern yourself with an entire environment, you're dealing with very frequently just one building. If you keep it simple and if you keep it downtown, the public approval process goes much faster than it does if you're trying to launch something on land that hasn't been urbanized yet.

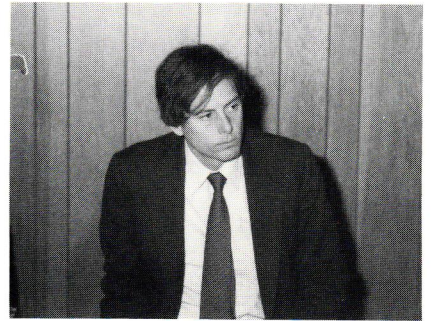
Carley: About 10 years ago Tom Neujahr and I worked on the first accelerated depreciation of an old building which was about a hundred years old at the time and that's been used as a case study many, many times by tax consultants as the key for initiating the trend for rehabilitating older buildings by the use of accelerated depreciation.

Rankin: When I first heard about the new 25% tax credit I was skeptical about how much it would really occur in Madison because of the requirement that you have to spend more on a building than its value in order to get the tax credit. We haven't had that much activity, not like Boston or towns where there are big old warehouses, but the few projects that we have really made a difference.

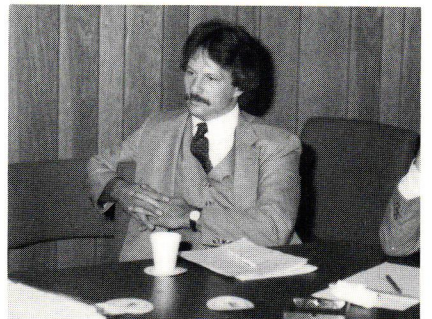
Shutter: I don't think that downtown development is going to take off even if the economy turns around. I don't see downtowns with remodeling and restoration growing by leaps and bounds. It will tend to be slow and piecemeal.



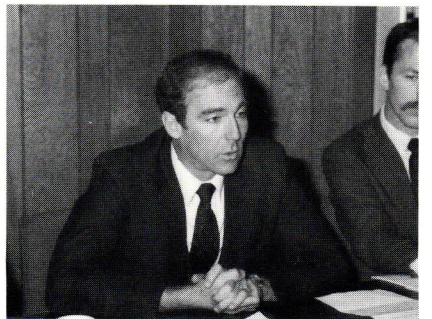
Steve Dragos
Jim Carley



Jeff Kavanagh



Mark F. Pfaller, AIA

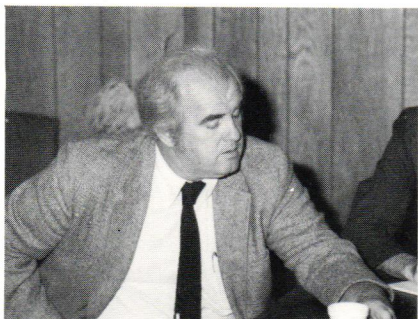


Marty Rifken





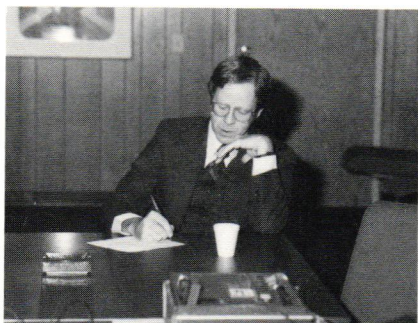
Roger Ganser



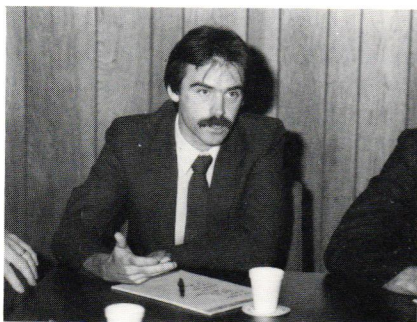
Dick Shutter, AIA



Tom Neujahr



Dave Brust, AIA



Gary Brink, AIA

Kavanagh: What do you look for when you're looking for an architect to handle this special building project - renovation/restoration of an older building, what skills do you look for, and is it difficult to find firms that are attuned to restoration/renovation as opposed to the processes that go into new construction?

Alexander: Interpretation of the code is probably foremost. There seems to be so many grey areas and if you have someone that has a good handle on that, a good designer that knows how to interpret the codes, it can make all the difference in the world.

Ganser: Not just the interpretation, but taking it a step further... knowing the process by which you get the rulings that you want and need for your project. We've had good experiences and disastrous experiences with this.

Neujahr: We look for two other things too. First of all, we look for somebody that is not trying to impose his imprimatur on the building, not trying to bring an imprint to the building that's not already there. In other words finding somebody that can work from what's already there and derive a satisfaction from that and derive a satisfaction more from how to handle the interior space than the facade. I think the second thing we look for is somebody who is really meticulous. It is far different from creating everything from known conditions that you control. The field measurements have to be very, very close and if they're not, you may not be able to get your chases in, and your plumbing runs in, so we look for someone who is really attentive to detail.

Carley: I doubt that there are any architectural firms today that say they don't want to get into restoration, but there are very few that are really capable and able.

Dragos: I think the rehabilitation or restoration of buildings is really a team effort. I really think that the architect should not be burdened with the single responsibility for developing costs. It really is a give and take between the developer who knows what he wants to accomplish and what his limits are in terms of acquisition costs, demolition, restoration, renovation and new construction and so forth. In the process of getting from point "A" where you start the project to opening the project you have the interface with the engineering disciplines, with the builder himself, with subcontractors, with the client, with interior designers, with leasing people, and a wide range of participants. The architect has to be the creative force in the process to a great extent, but has to be able to work with people as well. There's no area in which there is more compromise than the redevelopment of older buildings.

Kavanagh: Architects should know when one can or cannot rehabilitate a structure, but do they also have to have hard skills in finance, return on investment, etc? Architect John Portman thinks the architect ought to know the real estate market, the effect of design and cost on marketability, should be able to prepare studies that measure feasibility, economic, social, political, the whole range of skills that normally would be found in the developer.

Carley: I guess I disagree. We want the architect to be sensitive to all those things, but I wouldn't expect the architect to have those skills, just flexible enough to respond to the needs of all of those areas.

Brust: One skill I don't think has been mentioned is the architect's need to have some sort of X-ray vision or ability to analyze the existing buildings from a structural point of view, to observe or realize potential hidden problems. There are a lot of things you take for granted when you are looking at an existing building, but you have to be able to analyze whether structurally it's going to be fraught with defects or salvageable.

Dragos: We look to the architect to give us a fix on all the design costs and engineering costs in the project - it's the responsibility of the architect as the prime contractor working for the client. If the architect plays the key role that the developer looks to him to play, he's going to have to be very well versed in the other disciplines of engineering, structural capacities, things like air conditioning, electrical, and so forth, more than just as a passing knowledge. He has to know quite a bit about these things and has to have some good experience in determining what the costs and fees are going to be like as the project moves forward.

Kavanagh: Why is it that more architects don't find themselves in the developer role? It seems like it's a natural evolution and, yet, we don't see that many.

Pfaller: Well, maybe they're not making enough income to justify spending all the money in up front costs.

Shutter: We formed our own development firm back in the late '60s mainly to develop government subsidized housing. We were experiencing things back in the '60s when the developer was taking advantage of the architect's expertise at no cost to the developer. The developer expected the architect to perform architectural services "on the come" on these government subsidized projects - if it went ahead you got paid. The other thing I ran into was a very high percentage of developers back in the '60s who didn't care architecturally how the project looked. They were interested strictly in the buck. We started our own development company in the '60s and have been very successful. We are now branching out into commercial aspects of development because housing is in a down market. But it's mind boggling to me that architects don't get into development. I find it's a lot more lucrative to be in the developer's rather than the architect's role.

Brink: You have a number of experts that all come together to form a team on a restoration project. That expertise must be in-house if the architect is attempting to do his own development. Knowing the market, knowing the political atmosphere, knowing how to generate the funds, all the various things that the developer at his end goes through, the architect must have in-house if he acts as developer. One approach to the developer role is to joint venture and learn the skills as a member of the development team.

Pfaller: I think inherently there are attributes that would tend to allow an architect to be a developer with some amount of ease. There's also some inherent conflicts of interest. The architect would like to see the absolute best materials used from the standpoint of life cycle costing, and ease of maintenance, yet the development half of that architect says we have to ease up here, we have to be a little more frugal with our dollars. Development is not successful unless you have a cash flow. You don't do development for your own pride and self esteem. That's not the way it works. Yet many architects feel that's the way their architecture should be and we have a real inherent problem with putting those two things together. Personally I think that the team approach is the best. If you split the architectural mind down the middle, one half to be an advocate and the other half to be the adversary... I think it might work... but you can't do that, so you must have a team concept.

Brust: If you are serious about getting into development you have to put your whole time, effort, heart and soul into that. Then your effort and your energies towards architecture slips. If you are going to concentrate your energies on running a successful and effective architectural firm you can't concentrate the way you have to on development to make the development work... so you're caught in the middle. I think that's why a lot of architects look at development and possibly try it and then back out because one or the other areas suffers.

Shutter: What you have to realize in today's economy is that we are graduating architectural students who do not have astute or in-depth design abilities. There's a definite need in our society for architects to be able to do a lot of things other than just design buildings. They come out of architectural schools with an appreciation for design. There's a great need in our society for architects in all the different phases of the built environment. I think John Portman is a good example. I think that it's an exciting thing for the architect to consider development and have control of the project — it's a coming thing.

Kavanagh: Would municipal committees and commissions that regulate development perform better — that is — ease the path of the developer in the renovation and restoration of older buildings if these committees and commissions were stacked with architects?

Pfaller: We do a lot of public sector work and the most significant problem that we have dealing with bureaucratic boards is the inability of those people to grasp architecture and development in realistic terms.

Dragos: We've never had a negative vote in the five year history of Grand Avenue before any city commission or agency so I guess I'm the beneficiary of a very slick process. I can tell you where I think our advantage has been in Milwaukee. There was one person in particular who works in the Department of City Development who is responsible for the partnership that we established in Milwaukee to build the project. His job was one of being an interpreter, between the project and its needs, and public action. He was the guy who carried a message to the public sector and said here's what these guys want, here's why they want it. I would say if we had to constantly go into each commission or each agency and ask for the kinds of things that we required we just couldn't get the job done. It makes a point for

the need for good people in government, not only on the commissions. There is also a need for the kind of sensitive and entrepreneurial individual in governmental positions who can understand what will make the development go or not go and who can help the developer get what he needs from the community. I think without that kind of person in a key position the job becomes very difficult and very risky for developers who come in with an idea, with the front end investment, with no assurance that it will get down the road to the point where they want to be in a relatively brief period of time. There's a great hazard in the political process of involving yourself in a community which has a poorly defined political process, or participants in that political process who become adversaries rather than assistants.

Ganser: I would have to echo what Steve Dragos mentioned as far as an appropriate staff person within the public sector. I think that public policy makers cannot afford to not understand development, economics and design. It's really the function or responsibility of the municipality or the government itself to make sure it has a staff capacity that understands numbers, is sensitive to design, but knows the political structure and can represent the project in a fair way. One of the major experiences that we've had in Madison is a lack of understanding that cash flow is the bottom line on something like this. People aren't just going to do it because they want to restore a building. So I think having someone with an understanding of the financing aspects of the development but also sensitive to the political aspects — what buttons need to be pushed to get the support of the project, is really a public responsibility.

Carley: He has to be able to draw on the resources of the people that do understand design and development and finance and what have you, although that doesn't make it a short process. I disagree with what Steve Dragos said earlier about there being such a fast track over there; he also said in his last statement that it took five years and never got a negative vote. It's nice to go five years and never get a negative vote — but it sure takes a long time anyway. It's frustrating.

Kavanagh: Are higher fees for renovation design of older buildings justified?

Pfaller: Yes!!!

Dragos: I don't know really how to answer the question unless you know the building and the problem and the issue but again looking at it from the developers standpoint I think there is a range of factors based upon the size of the project, the risks of the project, and the potential return of the project. You have to look at all your design and engineering costs when you get into the project. I think in some cases it is quite a discouraging number because you realize you're going to need some pretty high powered advice very early on or else you'll get in trouble down the road so the front end costs become substantial. My experience is it is more important to look at the whole range of consultant expenses than to simply look at the architectural fee.

Carley: I agree that the front end cost to the developer is much higher for all the range of fees for consultants that he uses of necessity before he goes in to determine his risk. But, even though the architectural fee may be justified to be higher, probably most architects would be quite willing to take a project at a lower fee. Especially now!

Pfaller: I think Jim Carley is right. I guess that this is one of my real pet peeves. There is so much more work involved in the rehabilitation or restoration of an existing building it almost boggles the mind. However, there are also limitations. For instance a gut rehab is much easier to do than substantial rehab. Substantial rehab is much easier to do than an adaptive use or something that uses the component. I think that just common sense would tell anyone that for an architect to investigate all the parameters of his design and how they mesh with the existing structure and mechanical systems and the electrical systems is much more difficult and therefore much more time consuming and therefore much more expensive. Also, as the project progresses there are some inherent problems that happen with an existing building, that the architect often cannot see, the owner cannot often see, the developer can't see and no one can. So I think that there are some inherent problems with rehab and I think that it necessitates bigger fees. One more brief point—is that I think that reducing the fee reduces the scope of services and reducing the scope of services on the rehab of a building is often detrimental in the long run. We have the concept that if you really study the ramifications of a structure initially during the schematic design and half way through design development that the second half of design development and the construction documents will go on much easier.

wisconsin architect/december, 1982

Kavanagh: Regarding architects capabilities in renovation design — what skills aren't in place that ought to be?

Dragos: I go back to the idea that I think the architect has to be the designer first and foremost. Our educational institutions are turning out people who have the title of architect but who have rather narrow disciplines in some of the new technology — that's not the kind of guy I am looking for. When I hire an architect I'm looking for a generalist with a lot of design ability.

Brust: I think one thing that an architect has to be able to do is step into the skin of the developer and understand what the developer is looking for, what his objectives are and what his needs are. To know his concern for budgets and his need to make specific presentations and have specific information at specific times. If an architect hasn't really experienced the role of a developer himself, he really is working in a vacuum in trying to deal with the needs and objectives of a developer. Over and above all the other things, is the architect's ability to work with codes and know how to put a project together.

Shutter: I think that in restoration and rehabilitation of older buildings that the team approach is the best approach. This means getting the contractors on board right away so they can assist in costing the building and so forth. It is a difficult thing on a major restoration to competitively bid something of this type.

Ganser: I agree that the design is the most important thing, but I think you also expect your architect to cut very quickly to the heart of structure and code.

Carley: He has to be able to conform his design abilities with code, of course. I don't know that the architect really can put himself into the shoes of the developer. We don't normally expect him to, but we expect him to pay attention to what our objectives are. We want him to be very sensitive to those. We've had a number of architects that ignore our objectives because they are just building their masterpiece — and we can't afford that because that doesn't give us the returns we must have. We expect to be a part of the team. Particularly in the costing area and to supply a number of the disciplines that are necessary in the analysis, not necessarily from our own staff but we retain other consultants to look into a number of those things. But, the design features and the sensitivity to our objectives, our end objectives, are extremely important to us.

Kavanagh: I would like to open it up at this time to any comments or any areas that we didn't cover that ought to be covered in a discussion about restoration/renovation of older buildings.

Neujahr: The question is, is rehabilitation of older buildings going to be the mainstay of the development business for the coming years? I think that if you look at the tax legislation, not only the economic recovery tax act of 1981 but also the disaster that was passed in 1982, you have to say that indeed the tax legislation from the standpoint of fostering real estate development is frequently internally contradictory. At the same time that they're coming down from say an average useful life of maybe 25-30 years down to fifteen years they're cutting the brackets so that the increased depreciation is worth less. At the same time that they are recording broader tax credits they are passing the alternative minimum tax this year which means that an individual, because of the alternative minimum tax calculations, may be unable to take advantage of the tax credit that should have come off the bottom line, if they'd calculated the taxes the old way. So I don't think that the federal tax legislation over the past two years has been internally consistent and I don't think that it has been unequivocally helpful to the real estate business.

Carley: From an architectural standpoint and from an infrastructure standpoint and from a social standpoint and for a lot of economic considerations, I think that the rehabilitation of older buildings in central cities will be a wave of the future. The government should recognize and be more consistent in their tax policies.

Neujahr: It won't be a wave of the future merely by dint of tax incentives is what I was saying.

Dragos: I have one comment to make because we talked about the architect in his traditional roles, the architect is working for a client on a contractual basis. I'd like to make the point for the new kind of architect, that is the corporate architect, the in-house architect not necessarily working in the architectural role but working in the development role representing his boss and his company. I think that the point should be made that the involvement of an architect in the development company can be a very valuable asset to the development company even if he is not the designer, but rather the client's representative. I think these people are relatively responsive, not only in the design issues but also in the hard cost issues that the employer may impose upon him and ask him to carry out.

Project:

The Restoration and Remodeling of
The Stephenson Rodeway Hotel
Freeport, IL _____

Owner:

Larry Lannon _____

Architect:

Design Center Architects
312 Center Street
Lake Geneva, WI _____

The Stephenson Rodeway Hotel was originally built at the Hotel Freeport and opened for business in October, 1929. The original building, designed by architect Charles Nicol Wheeler of Chicago, immediately became the social center for the city of Freeport. The elegant eight story structure, with its dark red Flemishbond brickwork and handsome Bedford limestone trim stood as the centerpiece of downtown Freeport, but in recent years, due to neglect and the construction of a new hotel at the edge of town, the building had deteriorated badly to the point that it was virtually empty, save for a few elderly residents (and their pets).

In 1980, developer Larry Lannon purchased the hotel and, after several delays due to the economy, undertook a complete renovation of the landmark. The building was totally gutted. All new plumbing, mechanical, and electrical systems were installed, windows replaced, and exterior brick and stonework cleaned and tuckpointed. New sidewalks, with brick pavers, landscaping, and lighting, were added.

On the upper hotel floors, every other wall was removed to combine two small existing rooms into one large guest room. At the first floor, several small rental spaces were eliminated to create a more spacious dining room, lounge and coffee shop, and on the lower level, the old ballroom was combined with several storage areas to provide a variety of meeting rooms.

Parts of the original ornament have been combined with tasteful new interiors to meet the needs of contemporary hotel guests

while maintaining much of the elegance for which the Hotel Freeport was noted.



After - new "Duliner" Restaurant.



Before



Existing exterior - Hotel Freeport.



After - new hotel exterior.

wisconsin architect/december, 1982

WHAT IS IT ABOUT MOONLIGHTING?

Employee moonlighting is one of those sticky issues many principals would prefer to avoid. They have vivid memories of earlier days when outside professional work not only provided them with additional income, but helped, as well, to keep alive the dream of one day starting a firm of their own. The idea that it may now make sense to turn around and prohibit the practice is not an easy one to accommodate.

If you find yourself among those who remain ambivalent about moonlighting, you may want to reconsider. Many firms have. Threatened by a rising tide of litigation and by courts which seem capable of going to extraordinary lengths to compensate the injured for their losses, these firms have concluded that employee moonlighting poses risks they no longer can afford.

Part of the reason lies in the modern-day consequences of an inherent human limitation. It is simply not possible to work long hours, day after day, and consistently sustain high levels of performance. Sooner or later fatigue sets in, and quality suffers. The fact is, employees who moonlight may not be capable of giving your work either the intensity of effort your clients deserve, or the degree of care your quality standards require. There is, however, a less obvious danger.

When Things Go Wrong

Assume, for a moment, someone were to suffer a serious injury on a project designed by one of your employees outside the office, and the allegation were made that the injury arose out of negligence in design. It is unlikely that your unfortunate employee would even be in a position to mount an effective defense, much less make good on the loss. Knowing this, the attorney for the injured party would waste little time before finding someone else to bring into the suit. It would not be surprising for that someone else to turn out to be you.

If so, you will find yourself drawn into a costly, time-consuming, and frustrating process, during which the plaintiff's attorneys will raise endless questions and demand countless documents in an exhaustive search for evidence which might somehow link your firm to the ill-fated project. **They will attempt to determine whether your facilities, equipment, or supplies were used; whether calls about the work were taken at your office; whether files containing project information can be located on the premises; whether those files might not contain documents bearing your firm's name.**

Should they succeed they will argue, if they can, that the injured party acted (and had a reasonable right to rely) on the belief that the project was backed by your extensive experience and flawless reputation. Should they fail, you will already have lost much of your valuable time, a healthy portion of your deductible, and all of your patience. In either case, they will then turn to your policy on moonlighting hoping to find in your silence on the question "conclusive proof" of your ultimate responsibility for both the project and the loss.

Through the Looking Glass

Under what far-fetched and bizarre theory could an attorney possibly demonstrate that you were somehow responsible for work over which you had absolutely no control? The argument, buttressed by evidence gathered during the discovery process, might go something like this: 1) but for your

tolerance (indeed tacit approval) of moonlighting, you would not be in a position to hire your employees at the salaries you pay, and you would not have access to the added experience they bring to their work; 2) as a result, you not only derive a significant economic benefit from the practice, but in fact, you are its principal beneficiary; 3) therefore, it is reasonable to conclude that it is you who should bear principal responsibility for the consequences.

As specious as this reasoning may sound, remember that judgment is likely to be rendered by a jury consisting of good citizens with little or no understanding of what it is that you do or what your real obligations to the injured party might be. Nor, will they particularly care. Their primary concern, born of vicarious anxieties created by the plaintiff's attorney ("It could be you sitting in that wheelchair!"), will be focused on finding some way to compensate the injured party for the loss. If the injury is serious enough, neither the jury nor the court is likely to be circumspect about the extent to which they have to go to find the resources they need.

"A Stitch in Time . . ."

What can you do to avoid being drawn into a nightmare like this? It would not be a bad idea to take an unequivocal stand against the practice of moonlighting. If you find it difficult to draft an appropriate policy statement without coming across as unduly harsh, you might want to consider something along the following lines:

Our professional liability insurance counsel has advised us that there are serious risks associated with the practice of moonlighting. These risks not only affect the firm as a whole, but employees who engage in outside professional work, as well. The consequences of a loss arising from such work can be serious for both. No small part of the risk, from the employee's point of view, is the personal liability assumed in undertaking outside work. This exposure is not covered by the professional liability insurance we carry.

It is our goal to deliver to our clients the highest quality service possible within the constraints of time and budget. In pursuit of this goal, we make every effort to maintain salaries at levels which are not only competitive, but appropriate to the full-time commitment expected of each member of the staff. The taking on of outside professional work, in our view, is not compatible with that commitment.

For these reasons, we find we have no alternative but to prohibit the practice of moonlighting as a matter of policy. Of necessity, this restriction extends to any use of office time, facilities, equipment, or supplies in support of outside professional work.

Although the intent is to be both realistic and positive, such a policy statement can still produce a certain amount of tension — particularly if the reasons for it are not clear to all concerned. Thus, you might want to introduce the policy with a memorandum forwarding a copy of this newsletter. That way, your staff will at least have access to the same information that caused you to act in the first place. Even though they will respond to it from a perspective very different from your own, it may help them reach a better understanding of your point of view.

WAF Report

The Board of Directors of the Wisconsin Architects Foundation was pleased to receive the following letter in response to an offer to provide scholarship funding to a Wisconsin student attending the University of Minnesota. The WAF provides scholarship support to students of the competence and ability described in this letter. Support architecture and the continued vitality of the architectural community by making a tax deductible contribution to the Wisconsin Architects Foundation.

27 July 1982

Mr. Eric Englund
Executive Director
Wisconsin Architects Foundation
615 E. Washington Avenue
Madison, Wisconsin 53703

Dear Eric:

On behalf of the students and faculty of the University of Minnesota School of Architecture and Landscape Architecture, I would like to thank the WAF for providing a scholarship to a Wisconsin student attending our school. We are deeply appreciative of this continued commitment by the WAF to our school.

We have reviewed the records of some 25 top Wisconsin students who are currently enrolled in their last two years here. There are a number of students who are highly qualified and deserving of this award. We have finally selected Robert Francis Vanney as this year's recipient of the WAF Scholarship with Michael Jon McMahon selected as the alternate.

Robert Vanney is from Wausau, Wisconsin and is a candidate for the B. Arch Degree, he will be in the last year of the program this year. As a student at the University of Minnesota School of Architecture and Landscape Architecture Robert has achieved an outstanding record maintaining a 3.60 GPA and has won a number of design awards. In the spring of 1980 Robert won the SECOND AWARD in the national DESIGN & ENERGY Student Design Competition sponsored by the Association of Collegiate Schools of Architecture, Inc. Over 2200 students from over 80 Schools of Architecture participated in two categories of this competition. Additionally Robert has been extremely active in student affairs serving as the student representative to the Assoc. of Student Chapter/A.I.A. and later as North Central Regional Director of the Association, also as the student member of the Board of Directors of the Minnesota Society of A.I.A. Robert has been active in student affairs, being very instrumental in reviving the student organization here and establishing A. Forum which represent about 450 Graduate and Undergraduate students here.

Robert is a thoughtful and articulate person who has an admirable record and certainly a young person with high potential. We are indeed pleased to recommend him to you as the recipient of the 1982-83 WAF Scholarship.

Cordially,
Ralph Rapson, FAIA
Professor and Head

ON THE BOARDS

ARCHITECTS:

Wilson Jenkins & Associates
Milwaukee, Wisconsin

PROJECT:

Park Place
Trammell Crow Company
Highway 45 and
Good Hope Road
Milwaukee, Wisconsin

Park Place is a 140 acre, \$150 million commercial development. The first phase will include a twelve story office tower. The project will include a park-like environment of office buildings, hotel and high technology centers grouped around two lakes situated in a northern Wisconsin environment. Park Place is projected as a competitive alternative for Milwaukee companies that are contemplating moving to western and northern suburbs.



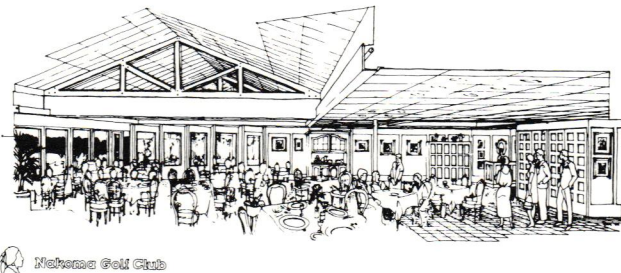
ARCHITECTS:

Potter Lawson &
Pawlowsky, Inc., Madison

PROJECT:

Nakoma Country Club

Construction is underway for an addition and remodeling of the Nakoma Country Club in Madison, Wisconsin. The project



Nakoma Golf Club

includes a new bar, expanded dining room and terrace, a new mixed grill, and a new 19th hole all located with a view of the golf course. Interior remodeling will include a revised entry and reception area and the addition of several small meeting rooms. Construction completion is scheduled for April 1983.

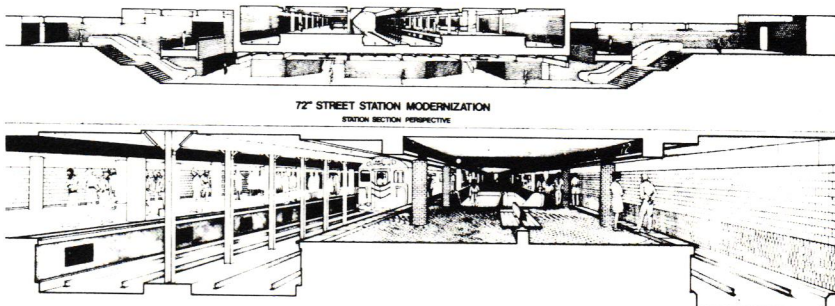
ARCHITECT:

David Evan Glasser
Milwaukee

PROJECT:

IRT Subway Station
Rehabilitation

Design Consultant to New York City Transit Authority for modernization of existing subway stop at Broadway and 72nd Street. \$50 Million project budget includes platform widening, new finishes throughout, new lighting,



signage graphics and improved handicap access. Working drawings and specifications

are complete and in final revision. Expected bidding date: January 1983.

ARCHITECTS:

Architecture 360, Inc.
Milwaukee, Wisconsin

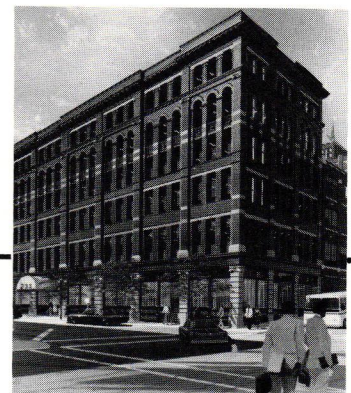
PROJECT:

Renovation of the
McGeoch Building
Milwaukee, Wisconsin

The conversion of the 1893 printer's building into office space will commence in early 1983 in downtown Milwaukee.

With the exception of new windows and a new double glazed storefront the exterior

will be restored to its original condition, including restoration of the building's sheet metal cornice and cast iron steps and columns.



The Wisconsin Architect will publish forthcoming projects that are "On The Boards" using the format shown. If you have a project for publication, please

submit the appropriate heading, copy, and graphics using the following format to the WSA Office.

WSA

SOCIETY NEWS

SNOW ENERGY

Wax your skis and sharpen your pencils (or calculators). The AIA will be sponsoring a one week seminar on energy at Beaver Creek/Vail, Colorado 2/27 - 3/5/83.

This seminar is being offered by the AIA at the request of WSA as a sequel to the WSA's 1982 Winter Workshop at Keystone, Colorado. The seminar will be promoted to AIA members throughout the country. Enrollment will be limited to 50 participants. For more information, contact the WSA office.

ENERGY CONSCIOUS ARCHITECTS

The Department of Architecture has been given the responsibility for, once again, organizing and editing the 1983 August issue of the Wisconsin Architect. In next year's energy issue the editorial board has decided to include a survey and analysis of current projects built by Wisconsin practitioners. To this end, the WSA membership is being asked to submit photographs and pertinent construction documents of completed architectural projects in which energy and thermal conservation considerations were important design determinants.

The UWM Dept. of Architecture Editorial Review Board, consisting of David Glasser, Chair of Profs. Utzinger, Ryhn, Jules and Schnarsky will review all submitted projects and select several for analysis and publication. Where appropriate, the Dept. will run computer simulations of energy flows and employ other analytic techniques to determine the thermal use patterns in submitted projects. A brief accompanying description of energy use characteristics of submitted projects will be appreciated in this regard.

The Editorial Review Board will undertake to provide an objective comprehensive review of all published projects, focussing on the relationship between energy and design.

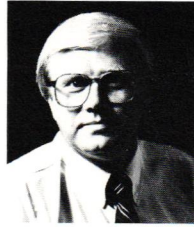
Members submitting projects for inclusion in the upcoming energy issue should expect to have their projects reviewed in depth and published for the benefit of the WSA membership.

UNIFORM CONSTRUCTION INDEX

The Uniform Construction Index was undertaken years ago as a combined effort between CSI and AIA. A recent inquiry to AIA indicated that the Index is not out of date. AIA has a new committee which will be updating the Index and making it available for use. In the interim, interested parties might investigate the "MASTER FORMAT" (document number MP-2-1) available through CSI. For more information contact CSI at (703) 684-0300.

PEOPLE & PLACES

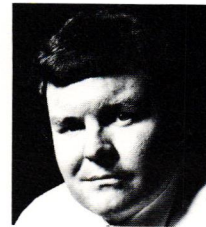
Strang Partners, Inc. announced the selection of Rick Parfrey, AIA, as President and Steven Harms, AIA, and Dave Hyzer, AIA, as new Associates. Parfrey is the third President in the firm's forty-seven year history.



Parfrey



Harms



Hyzer

SUCCESS

Two telephone calls during the past week have come from individuals who wanted permission to reprint materials published in the WISCONSIN ARCHITECT. The recent successes of the WISCONSIN ARCHITECT are attributable to many factors including positive readership response to advertisers and the submittal of articles for publication by WSA members.

CHAPTER ACTIVITIES

Meetings held by the four WSA Chapters during the past several months have experienced a growing number of participants. In excess of 50 members have shown up for meetings in Milwaukee, Madison, and Osseo. Part of the strength and vitality of the WSA comes through an **active** membership. The successes of the Chapters in providing quality programs which attract a large number of participants is an indication of the continued vitality of the WSA.

ZAPPED BY MULTIPLE PRIMES?!?!

Rather than employ a single general contractor to take responsibility for an entire construction project, owners frequently divide the work by contracting directly with several contractors. In the case of public sector work, this is many times a requirement. In the private sector . . . it is an option which the owner sometimes utilizes.

Occasionally multiple prime contractors interfere with each other, as conflicts concerning access to portions of the job site, job progress, or a variety of other job conditions may easily arise.

What is the solution when conflict arises between multiple primes . . . especially as they pertain to coordination of the work? Many an owner and architect have developed ulcers in figuring out these answers, and many an attorney has bought braces for his kid's teeth when confronted with this problem.

Two questions should be kept in mind. When the shooting starts, what are the liabilities of the owner? And what are the liabilities of the architect?

There is no easy answer to either of these questions. Ultimately, the contracts between the owner and multiple primes and the owner and architect will define the potential liability that might arise due to failure to coordinate the work.

The duty to coordinate the work imposes a role, however undesirable or disagreeable, of policemen on the owner and the owner's agent. To an extent, this role is one of the owner's own choosing; if the owner retains the power to supervise a contractor, he assumes some

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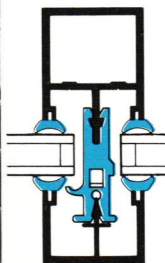
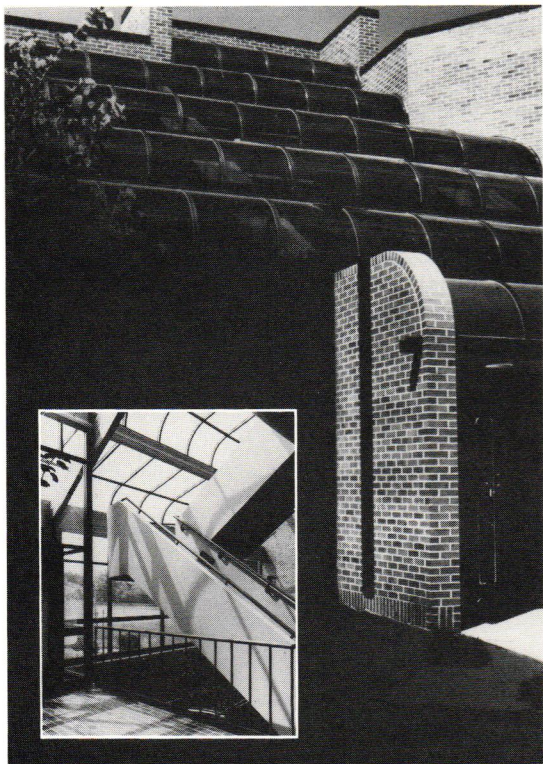
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Northwestern Bank, Fergus Falls, Minnesota
Architects: Foss Englestad Foss, Fargo, North Dakota

**MEMBERSHIP
ACTIONS**

BENOLIEL, PHIL, was approved for AIA Membership in the Southwest Wisconsin Chapter.

ZINSMEISTER, ROBERT, was approved for AIA Membership in the Northwest Wisconsin Chapter.

FRISKE, SHARON J., was approved for Associate Membership in the Southwest Wisconsin Chapter.

BOURIL, JOAN M., was approved for Associate Membership in the Southwest Wisconsin Chapter.

HARTWELL, STEPHEN R., was approved for Prof. Affiliate in the Northwest Wisconsin Chapter.

FLANIGAN, DONALD P., was approved for Prof. Affiliate in the Northeast Wisconsin Chapter.

HAMEISTER, DU WAYNE, was approved for Associate Membership in the Northeast Wisconsin Chapter.

JOHNSON, DAVID C., was approved for AIA Membership in the Northeast Wisconsin Chapter.

WINNEKINS, CARL E., was approved for AIA Membership in the Northeast Wisconsin Chapter.

ERSEPKE, ALFRED W., was approved for AIA Membership in the Northwest Wisconsin Chapter.

THUROW, DAVID C., was approved for Prof. Affiliate in the Northwest Wisconsin Chapter.

LOVINESCU, ADRIANA, was approved for Associate Membership in the Southwest Wisconsin Chapter.

THE FOLLOWING WERE APPROVED FOR STUDENT MEMBERSHIP

BAINBRIDGE, JOSEPH - Southeast Wisconsin Chapter
BLACKBURN, DAVID - Southeast Wisconsin Chapter
BARRETT, ROBIN - Northwest Wisconsin Chapter
DANIEL, CORY - Northwest Wisconsin Chapter
BENOTSCH, RHONDA - Northwest Wisconsin Chapter
HILE, JOSEPH E. - Northwest Wisconsin Chapter
INFUSINO, FRANK A., JR. - Southeast Wisconsin Chapter
KENDZIOR, KATHLEEN - Northwest Wisconsin Chapter
KOUBA, PAUL - Northwest Wisconsin Chapter
LA RONGE, LOWELL R. - Northwest Wisconsin Chapter
LARSON, JEFF - Northwest Wisconsin Chapter
LUEHRING, NANNETTE - Southeast Wisconsin Chapter
SMITH, JONE E. - Northwest Wisconsin Chapter
TOMAN, CHARLES S. - Northwest Wisconsin Chapter
TRUOG, BARRY - Northwest Wisconsin Chapter
VOKAC, SCOTT A. - Southeast Wisconsin Chapter
VOLK, BARABARA J. - Northwest Wisconsin Chapter
WILDA, RON - Northwest Wisconsin Chapter
WITEK, PAUL - Northwest Wisconsin Chapter
PETRIE, DANIEL - Southeast Wisconsin Chapter

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YOUR
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One of the many benefits of membership in AIA is a subscription to the AIA Journal. This subscription goes to **each** AIA member, which means that any particular office might receive numerous copies of the AIA Journal on a monthly basis.

If your office is receiving multiple copies of the AIA Journal, you might want to consider making a gift of your subscription to a client, potential owner, public library, politician, etc. If you would like further information on giving your subscription to the Journal to a third party, call Karen or Sandra at the WSA office.

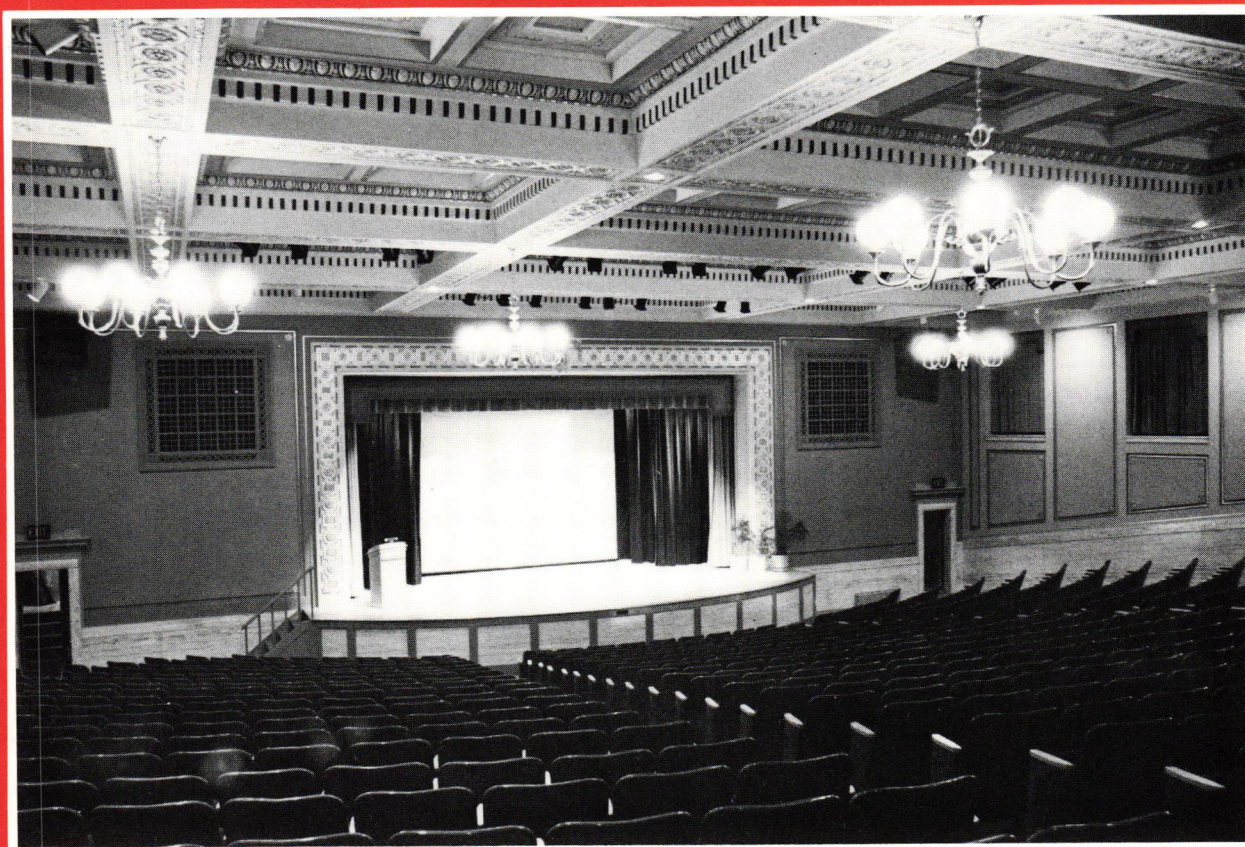
**HISTORY
PASSED
YOU BY**

The Tilden connection has struck again . . . and you probably missed it. Once again, the Northwest Chapter has held their annual Christmas party at Poquettes Supper Club in Tilden, Wisconsin. Tilden is due west of Jim Falls and serves an "All You Can Eat" chicken dinner which defies description. Winter may be setting in as you read this magazine . . . but the Northwest Chapter is alive, well, full, and meeting. Mark your calendars for Tilden in 1983. For more information . . . call Doug Smith, AIA.

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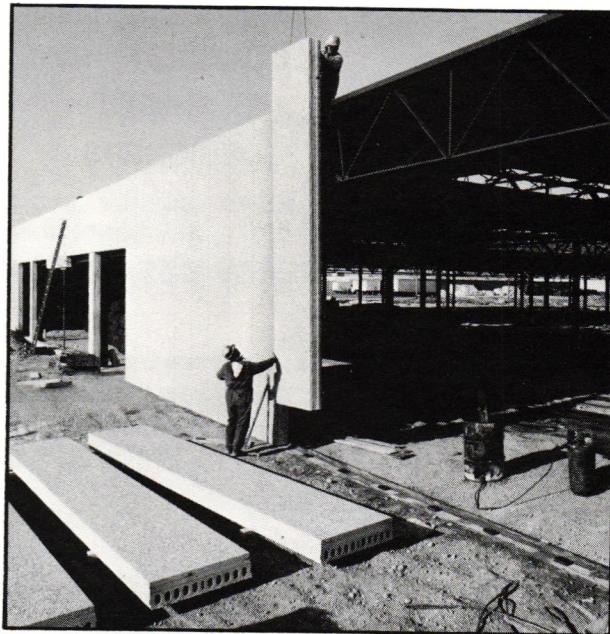
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Thank You

Nobody says "thank you" anymore. Maybe because no one expects you to. Some of us still do, though. We want to express our thanks to the companies that have advertised in the Wisconsin Architect in 1982 and those individuals who submitted materials for publication.

Best wishes for a Merry Christmas and a Happy New Year.

The Wisconsin Architect
Editorial Board

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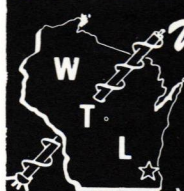
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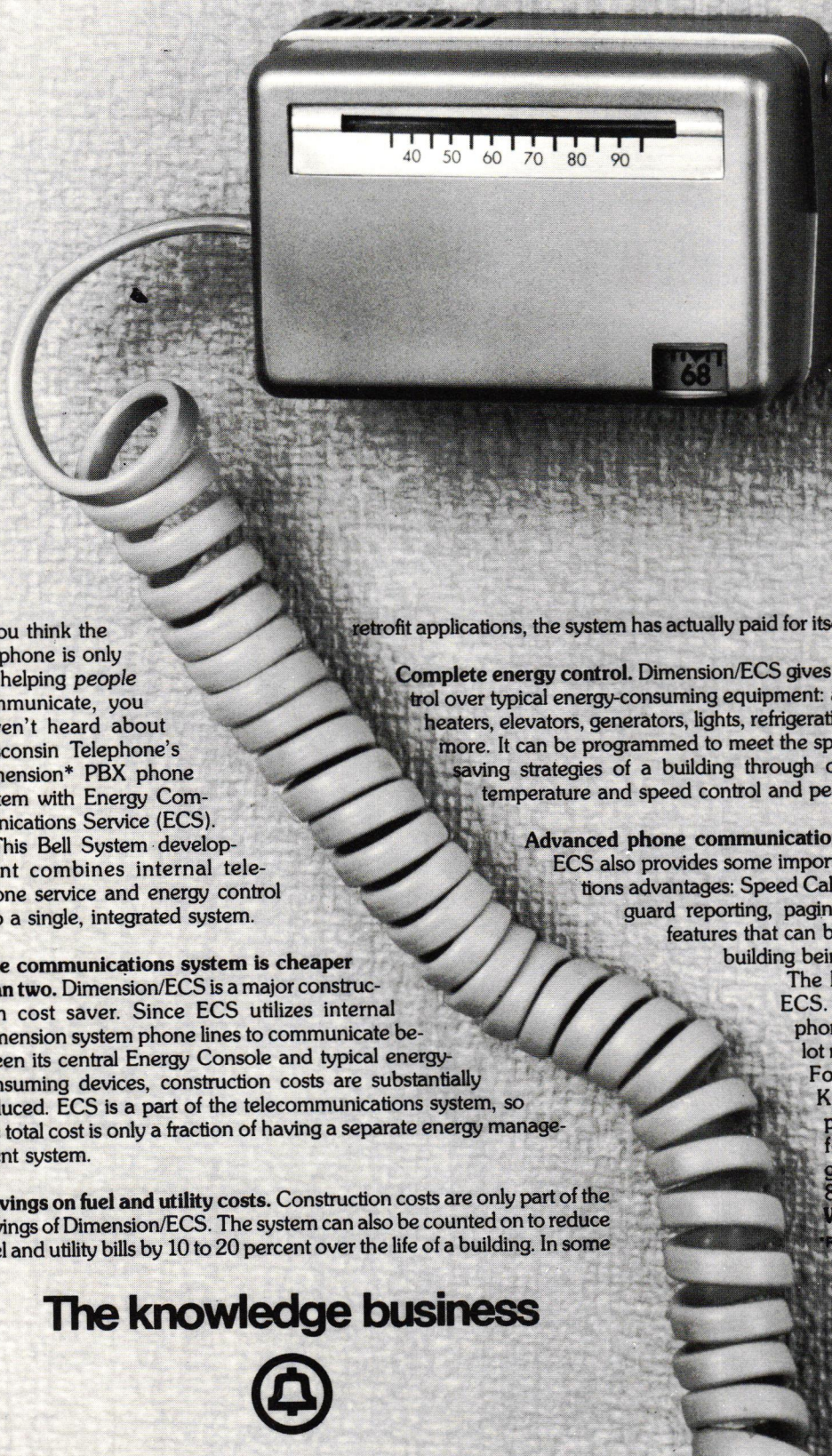


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